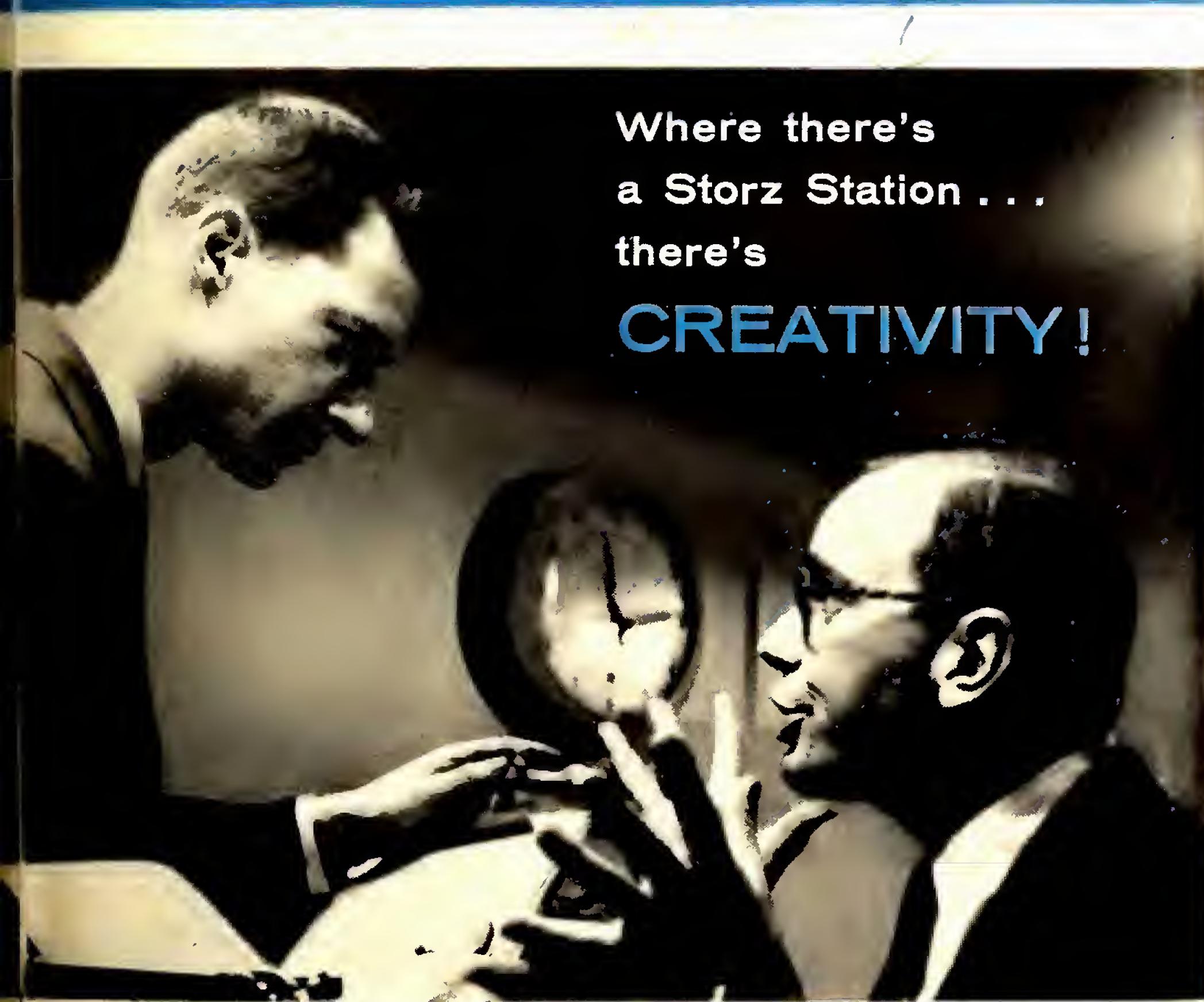


SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



Where there's
a Storz Station . . .
there's
CREATIVITY!

creativity of self-disciplined
ionals who consider the
microphone a constant
ge . . .
gard the old ways as not
nearly the best ways . . .

creativity which in each
these 4 markets turns
listeners to the Storz
station than to any other.

WDGY, Minneapolis-St. Paul . . . is first on Hooper with 32.8% average. First on Pulse, too . . . and first 175 of 240 daytime Pulse $\frac{1}{4}$ hours. 50,000 watts plus 50,000 watt personalities. Talk to Blair, or General Manager Jack Thayer.

WHB, Kansas City . . . is first all ways. Proof: Metro Pulse, Nielsen, Trendex, Hooper; Area Nielsen, 96-county Area Pulse. 50.2% of men and women who listen to top 4 K. C. radio stations listen to WHB. See Blair or General Manager George W. Armstrong.

WTIX, New Orleans . . . is first metro and area. BULLETIN: New 52-County Area Pulse shows WTIX way out front every $\frac{1}{4}$ hour—morning, afternoon, evening. That's what 5,000 watts and 690 kc. have done! Other firsts: Hooper, Pulse: 360 of 360 daytime $\frac{1}{4}$ hours; 499 of 504 overall $\frac{1}{4}$ hours. Talk to Adam Young . . . or WTIX General Manager Fred Berthelson.

WQAM, Miami . . . is first! Proof: Hooper (40.5%) . . . and first in 264 of 264 quarter hours; Pulse . . . 432 of 432 quarter hours; South & Central Florida Area Pulse . . . also Trendex. Next time you're in Miami, hear for yourself the sounds that make it so. See Blair . . . or General Manager Jack Sandler.

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

WHY YOU CAN'T BUY 1-MINUTE TV SPOTS

In many of the top 40 markets, one-minute tv spots—daytime or night—are just about sold out. Here's what caused the big rush to minute segments, and why it may mean a 20% hike in spot television costs

Page 31

How Bosco sells by combining tv with premiums

Page 34

The chemical in- dustry moves in on television

Page 38

SPONSOR's 7th annual farm radio and tv section

Page 41

**STORZ
STATIONS**
DAY'S RADIO FOR TODAY'S SELLING
STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA



STUDY

WTVJ's TOTAL* COVERAGE

When buying South Florida's 372,200 TV homes and \$2½ billion retail sales, study WTVJ's *total* coverage. For only WTVJ delivers unduplicated network coverage throughout the entire South Florida market. Network programming of all other Miami stations is duplicated in Palm Beach.

That's why WTVJ alone provides *total* coverage. And NCS #3 shows this startling fact: Among *all* Florida stations, WTVJ is *first* in monthly and weekly coverage, and *first* in daytime and nighttime circulation, weekly and daily! Ask your PGW colonel for the compelling WTVJ story today!

Data from Television Magazine, Sept., 1958, and Sales Management's Survey of Buying Power, 1958



WTVJ MIAMI



CHANNEL 4

Represented by: Peters, Griffin, Woodward, Inc.

* Dictionary defines *TOTAL* as "whole, amount, complete, entire."

WJBK-TV
CHANNEL 2
DETROIT

OUR 10th YEAR

PRAY
GOOD
PEACE

CBS' ADDRESS
FOR 1,900,000
TELEVISION HOMES

October 24th, 1948, was the day of the first telecast on WJBK-TV. Since that date, WJBK-TV's history has been one of steady advancement and performance in the Detroit Market, consistently Detroit's No. 1 audience rated station, just as it is in the latest ARB (August, 1958). Today WJBK-TV is Michigan's only fully equipped color station and Michigan's only television operation with video-tape facilities. This progressive leadership will continue to give the finest and most advanced television to 1,900,000 TV homes—and sales results for WJBK-TV advertisers in the nation's fifth market. Represented by the KATZ AGENCY

"Famous on the local scene"

WJBK-TV

CHANNEL
100,000



DETROIT
WATTS



Storer Television

WJBK-TV
Detroit

WJW-TV
Cleveland

WSPD-TV
Toledo

WAGA-TV
Atlanta

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Why you can't buy one-minute tv spots

31 In many top tv markets, minute tv spots are just about sold out. Here's the story behind this surge to minutes, and why it will force tv prices up

Bosco premiums sell with tv

34 Is the glitter off premiums? Not according to Bosco which recently drew over 250,000 returns on a self-liquidating record using only tv

Nunn Outlines Standard Oil's Radio/tv use

35 Wesley I. Nunn, advertising manager, Standard Oil Company (Indiana), explains media philosophy, and why his company uses both radio and tv

SPONSOR to report its 2nd big tv sales test

36 Parti-Day Toppings, through Darcy agency will provide week-by-week sales figures in six-month Wisconsin test, using daytime tv only

Radio sells gallons of gallons

37 Detroit paint dealer breaks with tradition. By using saturation radio to emphasize a cheerful store atmosphere, he sells a million gallons

The chemicals in television

38 On one side of the chemical coin are the P&G's and Colgate's, but on the other is a group of tv sponsors often promoting customers' customer

Farm radio and tv 1958

41 Key developments in advertising and programing on farm radio and tv are covered in SPONSOR's 7th annual section. Also included are a rundown on farm market and three pages of audience and market research

42 Farm stations and advertisers

44 The farm market

45 Farm audience and market basics

SPONSOR ASKS: How's color tv doing in your market?

66 As more stations program local colorcast to promote set sales, three active stations report how color is progressing in their respective markets

FEATURES

10 Commercial Commentary

69 Film-Scope

24 49th and Madison

70 Marketing Week

76 News & Idea Wrap-Up

6 Newsmaker of the Week

76 Picture Wrap-Up

72 Sponsor News

17 Sponsor-Scope

88 Sponsor Speaks

74 Spot Buys

64 Telepulse

88 Ten-Second Spots

22 Timebuyers at Work

86 Tv and Radio Newsmakers

71 Washington Week

Editor and Publisher

Norman R. Glenn

Secretary-Treasurer

Elaine Couper Glenn

VP-Assistant Publisher

Bernard Platt

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

Managing Editor

Alvin W. Outcalt

News Editor

Ben Bodec

Special Projects Editor

Allred J. Jaffe

Senior Editor

W. F. Miksch

Associate Editor

Russ Carpenter

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Assistant Editors

Jack Lindrup

Gloria Florowitz

Pete Rankin

Contributing Editor

Joe Csida

Art Editor

Maury Kuritz

Production Editor

Florence B. Hamsher

Editorial Assistant

Vikki Viskniski

ADVERTISING DEPARTMENT

Sales Manager

James H. Fullar

VP-Western Manager

Edwin D. Cooper

Southern Manager

Herb Martin

Midwest Manager

Roy Meachum

Production Manager

Jane E. Perry

Sandra Lee Oncay, Asst.

Administrative Staff

Dorris Bowers

George Becker

Laura Datre

Priscilla Hoffman

Laura Oken

Jessie Ritter

PROMOTION DEPARTMENT

Jane Pinkerton, Manager

CIRCULATION DEPARTMENT

Seymour Weber

Harry B. Fleischman

Member of Business Publications
Audit of Circulations Inc.

BPA

SPONSOR PUBLICATIONS INC.

combined with TV, Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879

©1958 SPONSOR Publications Inc.

A SURE THING!

WHO-TV delivers solid coverage of 46 counties in strategic Central Iowa—a \$2 billion market!

This is the heart of America's *leading* agricultural market—where the average farm income is over \$11,300 or *78% above* the national average! Yet, it is also a rapidly expanding industrial market. For example, Des Moines, the shopping center for all of Central Iowa, has more than 400 diversified industries with a payroll of \$100 million, an average family income of \$6000, and retail sales of \$343 million!

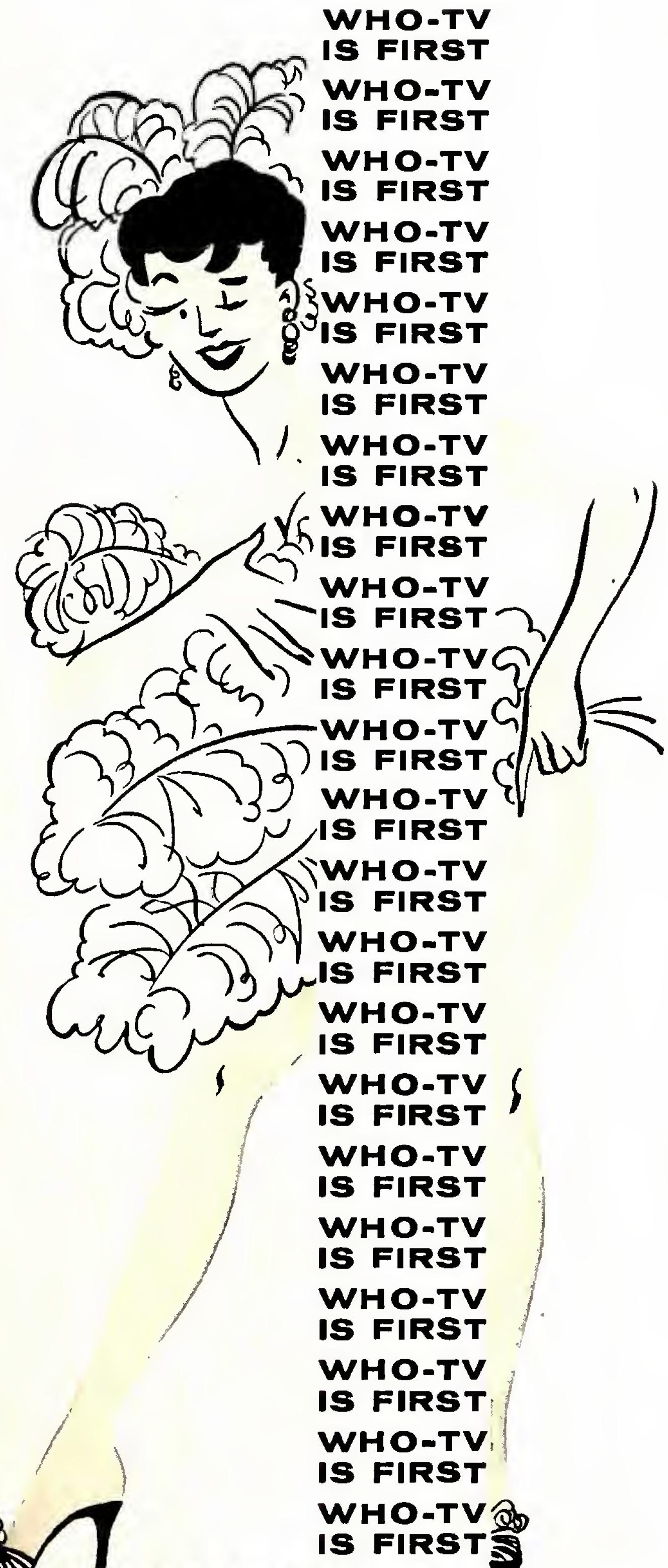
There are 392,700 TV families in this rich 46-county area—and you need *only* WHO-TV to cover them all!

The newest Metropolitan Des Moines ARB Survey (Feb. 8-March 7, 1958):

FIRST PLACE QUARTER HOURS			
	NUMBER REPORTED 1 Week	4 Week	PERCENTAGE OF TOTAL 1 Week
			4 Week
WHO-TV	256	232	54%
STATION K	162	186	34%
STATION W	47	51	10%
TIES	8	4	2%
			49%
			39%
			11%
			1%

Talk to PGW for more about a *sure thing* in Iowa—WHO-TV!

WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC-TV, Davenport



WHO-TV

Channel 13 • Des Moines

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc.,
National Representatives



LATE TREND EX RETURNS--OCT. 8-14, '58--SUNDAY THROUGH SATURDAY, NBC'S NIGHTTIME

AUDIENCE 6% GREATER THAN THE SECOND NETWORK; 35% GREATER THAN THE THIRD NETWORK.



• ON NBC: 4 OF THE TOP 5 SHOWS; A PLURALITY OF THE TOP 10, OF THE TOP 15, OF THE TOP 25. • TOTAL VIEWING UP. PEOPLE WATCHING MORE TV ON MORE SETS THAN EVER. WITH FALL PROGRAM SCHEDULES IN FULL SWING, MORE OF THEM NOW WATCHING NBC.

“The President cannot be disturbed!”



On November 9, 1916, Charles Evans Hughes retired believing he was President-elect of the United States. While he slept, late returns re-elected Woodrow Wilson. But early the next morning, a reporter seeking Mr. Hughes was told “the President” could not be disturbed.

“Well,” responded the reporter, “when he wakes up, tell him he is no longer President.”

In the first week of October 1958, on the basis of early Trendex returns in television's annual Fall audience “election,” victory claims were being run up every flagpole on Madison Avenue. They stemmed from Trendex returns on little more than half of the season's new network schedules, and some of the claims would have done a precinct captain proud. (You can prove almost *anything* if you take 37/52nds or 47/65ths of a whole.)

Now the latest Trendex reports are in, covering nighttime television for the week of October 8-14. This is the first week in which all three networks reached virtually *full* program strength. It gives the first inkling that the tremendous audience switch which carried NBC into Number One competitive position last season is accelerating this season. By almost any criterion, taking the schedule as a whole, NBC commands audience supremacy.

Of course, this election will keep right on going all season, and it's far too soon for anyone to hoist a final victory flag. But it's not too soon for us to join Trendex in spotting a landslide victory for all television, and to congratulate our competitors for helping to win it. Thanks to the fresh excitement generated by the new Fall schedules on all networks, more Americans are spending more time watching more television than ever before.

NBC
TELEVISION NETWORK

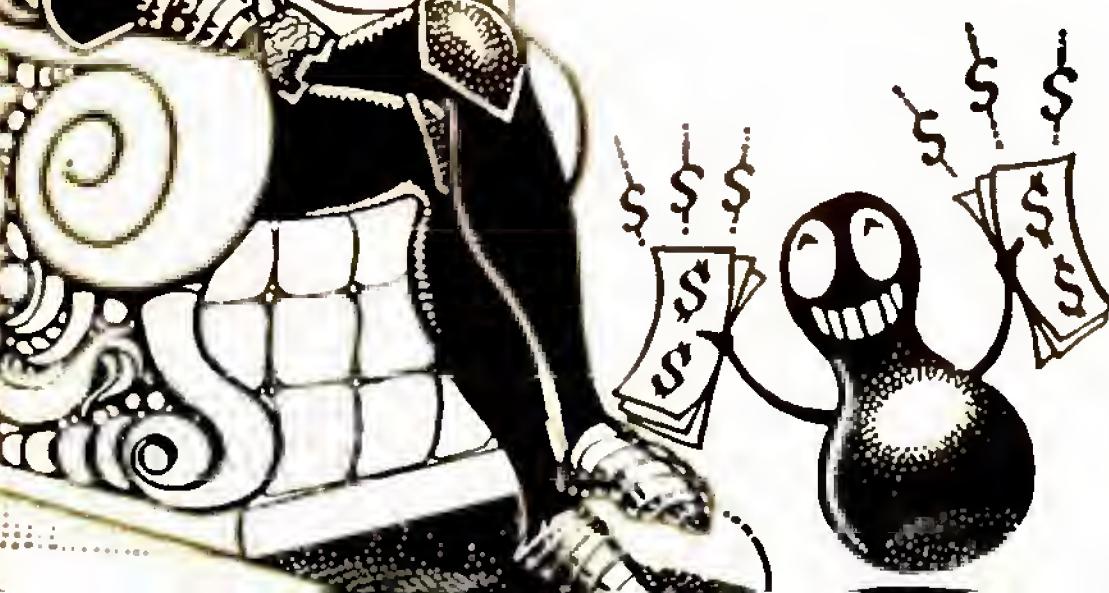


If You Want **KING SIZED** Coverage In King Sized **PORTLAND OREGON** Market



and Always
Get
KING SIZED
Results for
Advertisers

Weed & Company
Nat'l Rep.



NEWSMAKER of the week

With the appointment of Edmund C. Bunker as CBS TV v.p. and general manager on network sales, CBS has taken another step toward solving this organization problem: how to loosen the top executive in the sales department for more administrative concentration, plus service to key clients.

The newsmaker: Joining Thomas H. Dawson as a sales executive on the v.p. level—both functioning under Bill Hylan, sales administrative v.p.—is Ed Bunker.

Significance of the move: As CBS TV has developed toward its present status of a \$200-million business, the problem of top management has become one of broadening the layer of sales executive authority so that the No. 1 man in the department (Hylan) can devote more time to these two functions:

- 1) Administration of the department in its broad ramifications.
- 2) Making outside sales calls and doing some elbow-rubbing with the uppermost echelons of client organizations—like presidents and board chairman—who pass on the huge investments that tv entail.

In other words, CBS TV Sales within itself has not only moved away from the complexion of a one-man band but assumed stature of a decision-making unit. Here's how that unit officially lines up.

Bunker will report to Dawson, v.p. in charge of network sales. At the top, department chief William H. Hylan carries the title of v.p. of sales administration, a secondary effect of Bunker's stripe is this: CBS TV Sales will now have a force "in depth" of three men at the very top.

There are other advantages in the Hylan-Dawson-Bunker combination. With a wider layer of top executives familiar with key negotiations, CBS TV Sales can be more mobile and more flexible to deal with present-day complexities of network selling. Also, the growth of network investments—where \$1 million clients are no longer unusual—dictates that there be organizational sales strength "in depth" to handle any kind of sales situations.

Affiliate relations v.p. in the past year, Bunker joined the network as account executive in 1949. He subsequently managed KNXT, Hollywood, for two years and WXIX, Milwaukee, from 1954 to 1957.

Previously he had been an account executive at ABC following three years (1945-48) as an executive of Avery-Knodel, radio station representatives. Before World War II service in the U. S. Navy air arm, he was regional sales manager for WIS, Columbia, program director and salesman at WCSC, Charleston, and an announcer and copywriter at WTOC, Savannah. He started his broadcasting career in 1934 while still an undergraduate at Charleston College.

In addition to working his way up from the ranks to reach top broadcasting echelons, Bunker, who was born in 1915 in Balboa, Panama Canal Zone, attended the law school of the University of South Carolina. He is married to the former Miss Katherine Gooding of Columbia, S. C. They have two daughters.

**NEWSMAKER STATION of the WEEK
WING appoints EASTMAN**

WING

OVERALL FIRST IN DAYTON!

Hooper: September 1958

Largest growth in Pulse, too — Aug. 1958



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
FInancial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

For all the facts regarding the exciting
new WING, talk to Dale Moudy, Gen.
Mgr., or your Bob Eastman man.

The history of

ALASKA

in the 1890's—

the lawless days of the

Klondike Gold Rush!



Three years on the CBS Television Network-
Now available for the first time
to local and regional sponsors!

SERGEANT PRESTON of the YUKON

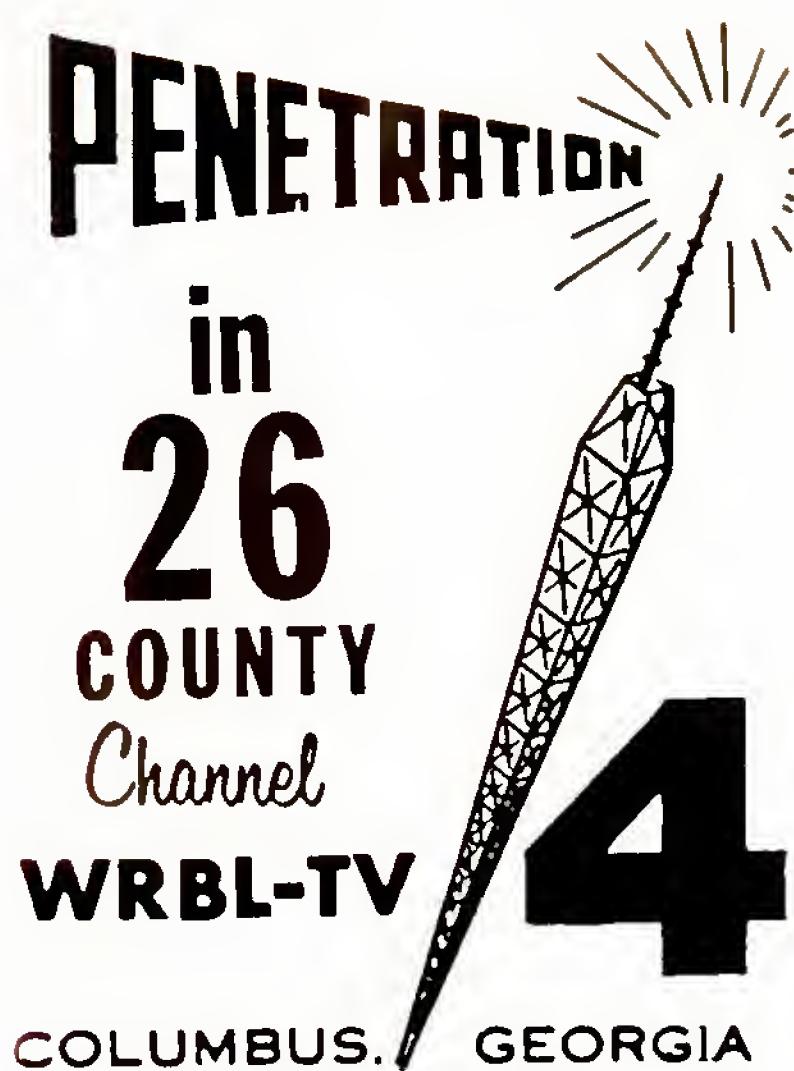


Nine years of consecutive sponsorship on
radio and television by The Quaker Oats Co.

INDEPENDENT TELEVISION CORPORATION

488 Madison Avenue • New York 22, N.Y.
PLaza 5-2100

ITC
TPA



TRADE AREA

WRBL-TV 25% or better weekly penetration in all 26 counties.*

Station B 25% or better weekly penetration in only 9 of 26 counties

Local Newsp. 25% or better weekly penetration in but 5 of 26 counties

* Plus an additional 12 counties for a 25% weekly penetration of 38 Counties

SOURCE: HAGSTROM TRADE AREA SURVEY



Commercial commentary

A little nostalgia for a change

Last Saturday, during the timeouts of the NCAA football Game of the Week over NBC TV, I caught glimpses of Red Barber doing a relaxed professional job for Gulf's No-Nox, and it took me back over the years to another game, another gasoline, in fact, a very different Red.



The time was 1939: The place: New York's Pennsylvania Hotel. The occasion: the introduction to General Mills, Socony, and P&G of their new Brooklyn Dodger announcer.

That was the first year of big league baseball radio broadcasts in New York City (they were carried over WOR and WABC, now WCBS) and I think the credit for opening up the market belonged to Larry MacPhail. MacPhail had come sweeping out of the West, like Young Lockinvar and he insisted that the Dodgers get radio coverage. He brought with him his ace Cincinnati sportscaster, a trigger-taut, sandy-haired young man who obviously viewed the National Pastime with the passionate fervor of an infant Savanarola.

To demonstrate his art for us New York hicks, Red "recreated" the last few innings of Johnny Vandermeer's second successive no-hitter and he did it with such nerve-wracking, dramatic intensity that he left us awed. At least, we felt certain that Wheaties' Breakfast of Champions, Mobilgas Power, and Ivory Purity were being placed in capable, if somewhat nervous hands. And they were, as we found that summer.

A kid announcer for Crisco

In setting up our broadcast plans that year, only one position had to be filled, the post of second man, or commercial announcer for the Yankee-Giant games (Arch MacDonald had the top spot) and I've always felt that General Mills threw it to P&G as a kind of bone.

General Mills was the big wheeler and dealer in sports, even more dominant than Gillette is now, and had arranged all the details of the New York package (as I remember it, the 154-game rights for the Yankee-Giants were \$100,000, and the Dodgers \$60,000).

Most of the rest of us knew little about baseball broadcasts, except the staggering audience figures we'd read in Hooper and CAB, and I remember feeling green and self-conscious in our meetings with General Mills. Anyhow, I know I was pretty flattered when my (and P&G's) recommendation for the Yankee-Giant second man was accepted. I described him as a kid announcer who had done good work for us in handling Crisco and Ivory commercials on P&G daytime serials.

His name? Mel Allen. That's how he began in professional sports.

Mel's baseball job that year did give us some headaches, however. He was always arriving late for the rehearsals of a new nighttime show we were testing out on a limited network.

This program was the brain child of another P&G announcer, who was selling Ivory Soap for us on *Life Can Be Beautiful* (we called it LCBB or Elsie Beebe in the office) and *Your Gospel Singer*.

I doubt if many people today would recognize him by this de-

KETV Again 1st in Omaha!

September, 1958, Metropolitan Omaha ARB*
Proves KETV Consistently Delivers the Largest
Audience in the Most Quarter Hours When All
Three Omaha Stations Compete!

KETV 126

Station B 94½

Station C 90½

**Now Four Consecutive ARB's Confirm KETV's
Leadership in the Rich Omaha Market!**

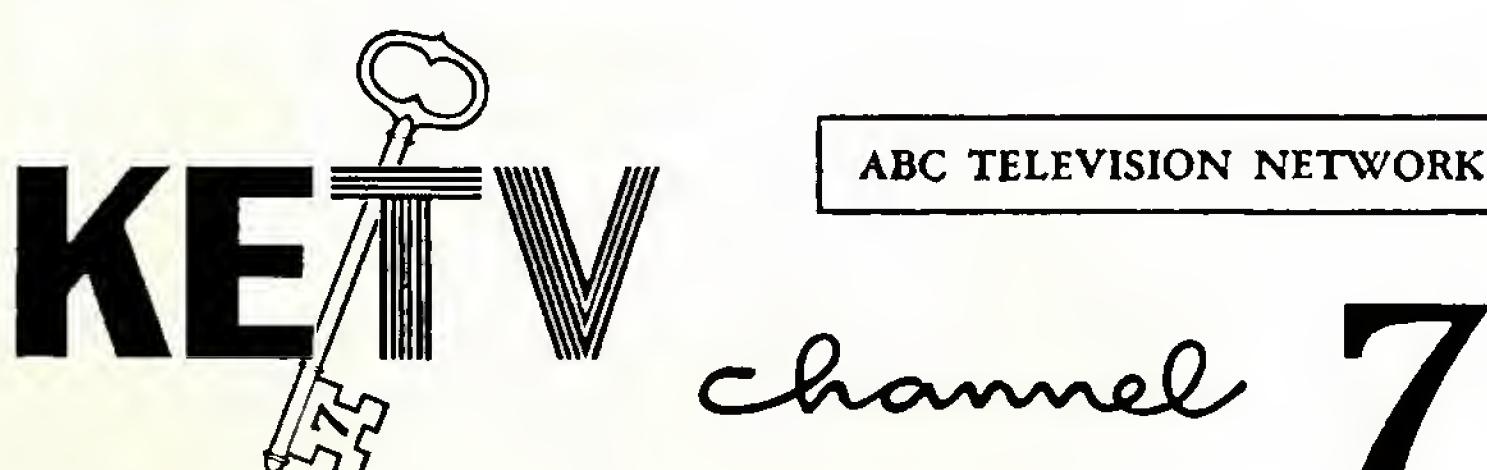
Contact your  man for full minutes in
KETV's Movie Masterpiece and Famous Feature
... Omaha's highest rated movies.

*September, 1958, Metropolitan Omaha ARB is a secret week report not initiated by KETV.

Ben H. Cowdery, President

Eugene S. Thomas, V. P. & Gen. Mgr.

OMAHA WORLD-HERALD STATION





**10,000
POWERFUL
WATTS**

**reaching 5,500,000 people...
at an AMAZINGLY LOW, LOW
COST-PER-THOUSAND!**

**DELIVERS THE
2nd LARGEST MARKET
IN NEW YORK STATE...
GREATER LONG ISLAND
(NASSAU-SUFFOLK)**

**RETAIL STORE SALES
\$2,358,018**

"PULSE" proves WHLI HAS THE
LARGEST DAYTIME AUDIENCE IN
THE MAJOR LONG ISLAND MARKET.



Represented by Gill-Perna

scription but 20 years ago he was, in my opinion, the greatest announcer in radio, and I say this with all due respect to such stalwarts as Danny Seymour, Don Wilson, and Harry Von Zell.

He was so good in fact that P&G demanded that we bring him to Cincinnati for a year-end salesineeting, where he staged a humorous "announcing contest" that panicked P&G's top brass and district managers.

Coming back on the train that night, we had a long and fateful talk in the club car. I was impressed by his performance and told him so. I also told him that he ought to have his own program, that it probably should follow a quiz-game-comedy pattern, and I urged him to come up with an idea.

He was back to see me within 10 days. His show was written, auditioned and sold (to P&G) within a few weeks. It achieved a 20 rating in less than six months after the first broadcast.

The program (Mel Allen as its first announcer) was *Truth or Consequences*. And—this is *your* life, Ralph Edwards.

What particular people prefer

In addition to Red and Mel and Ralph, there are other old P&G announcers who are still going strong and doing well, after 20 years and 20 billion words of commercial copy.

Ed Herlihy, a veteran 99 44 100 per-center, is now pleasantly persuading me to stuff myself with more of that Kraft Velveeta, Kraft Cracker Barrel, and Kraft Old English than I (or Ed himself, for that matter) should ever attempt, in view of our weight problems. Nelson Case is still selling Ivory, plus other high-rated products.

I saw Nelson the other night doing Parliament's "No filter feed back" bit, and inevitably it reminded me of our old days together with Dorothy Thompson and Pall Mall.

Few people, I suspect, remember that when Pall Mall was reintroduced to the American public in the late 30's, it had no bright red package, no extra length to "travel the smoke." It was not even called, in today's lingo, "Pell Mell." The official pronunciation then was "Pawl Mawl" and our theme "Particular People prefer (Pawl Mawl)" was treated semi-humorously. We rang all the changes on the letter P—"prompt postmen prefer Pall Mall, pretty Penelopes prefer Pall Mall, prudent psychiatrists prefer Pall Mall, etc." Our commercials sounded like modern jingles without music and, if I do say so, were pretty cute.

Pall Mall's first radio show was built around Dorothy Thompson, the distinguished columnist and commentator who was then married to Sinclair Lewis. Lewis, despite his lofty literary fame, was the homeliest and funniest man I ever met. And he and Nelson Case conspired to give me my Most Embarrassing Moment in radio.

I was an earnest, serious-minded young agency man in those days and, before one of our shows, I strode solemnly into the control room, punched down the talk-back button, and said in my sternest, most executive voice, "All right, Nelson, let's run through the commercials."

What I didn't know was that on that particular evening, a Nobel-prize-winning novelist had rewritten the Pall Mall announcement. Case, with a perfectly straight face, read off the copy which Lewis had handed him—

"Pimply prostitutes prefer Pall Mall. Prurient pimps prefer Pall Mall. Pustulent Pansies prefer Pall Mall. . . ."

It never got on the air, of course. But do you wonder that agency men develop ulcers?

Your Salesman on Sight in the Southeast's Biggest Rich Market
WHERE RETAIL SALES TOTAL \$3,078,943,000



WSJS TELEVISION WINSTON-SALEM

Put your salesman in a market where sales are popping at the retail level to the tune of more than 3 billion dollars . . . the 75-county WSJS market.



for *{ Winston-Salem
Greensboro
High Point*

Call Headley-Reed

NEW W/W-A TOWER OF STARS beams over GEORGIA





Sweeping new coverage

reaching

68% of Georgia population—2,868,000 people
(2/3 of a million increase)

—in 117 Counties

(a 43 County increase)

70% of Georgia income—\$3,733,849,000

70% of Georgia retail sales—\$2,681,646,000

delivering the greatest possible advertising returns—anywhere anytime!

The revolutionary new WLW-A Tower of Stars has changed the entire television picture in Atlanta, in Georgia, in the whole South. It's the first "traveling wave" transmitting Tower of its kind east of the Mississippi and the second in the whole Country!

With this tremendous new power Tower, WLW-A will now reach over Georgia with all the star ABC programs for the greatest entertainment lineup, widest coverage, and sharpest TV picture ever!

So get your products on WLW-A ... NOW!

Call the WLW TV Representative in your city. You'll be glad you did!

WLW-A
channel 11 Atlanta

one of the 6 famous WLW stations

Sales Offices: New York, Cincinnati, Chicago, Cleveland

Sales Representatives: NBC Spot Sales—Detroit • Tracy Moore & Associates—
Los Angeles, San Francisco • Bomar Lowrance & Associates, Inc.—Atlanta,
Dallas,Crosley Broadcasting Corporation, a division of **AVCO**

OUTSTANDING



Every fall, football rivalry is foremost in its appeal to American sports enthusiasts. Equally outstanding in its field is WGAL-TV's unique *multi-city* coverage which costs you less by far than *single-city* coverage. Pioneer Channel 8 station WGAL-TV is first with viewers in Lancaster, Harrisburg, York, as well as in numerous other cities including: Reading, Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin.

\$6 2/3 billion annual income

\$3 3/4 billion retail sales

942,661 TV sets

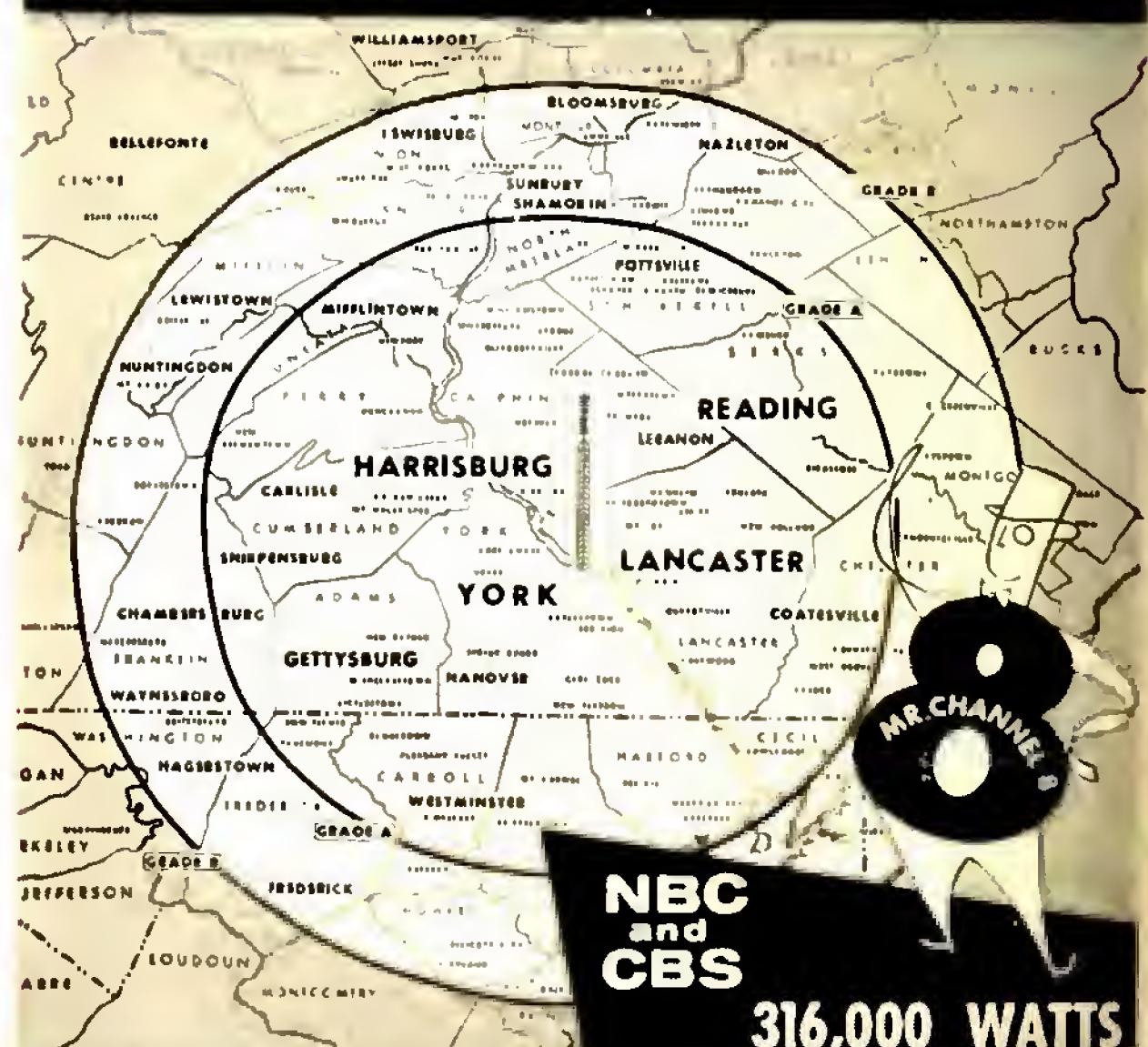
WGAL-TV

CHANNEL 8—Lancaster, Pa.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

AMERICA'S 10th TV MARKET



Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

25 OCTOBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Colgate's household products media department was accused by reps this week of trying to use its buying weight to pressure tv stations into adopting an annual dollar volume discount over and above the lowest rates for package plans.

What touched off the resentment, say the reps, was the impression they got from Street & Finney that stations refusing to accept the volume idea automatically would be crossed off the eligibility for the forthcoming campaign on Genie (a Lestoil competitor).

Four weeks ago the same Colgate department stirred reps into protesting against a reputed plan for buying only on the basis of rating points.

The spot plans for Genie: Start the campaigning on the West Coast and gradually work eastward into Lestoil and Texize markets.

Background note on station discounts: Some tv stations allow for such a special annual discount atop the package rate; but it's not the usual thing.

ASCAP's new contract with radio, effective 1 January, will likely run for five years. Negotiations with broadcasters are about to start.

The performing rights society plans to ask for the rates now prevailing: 2 1/4% on station business and 2 3/4% on net network billings.

ASCAP's income (\$28 million for 1958) comes about 75% from air media.

Don't expect the major distillers to take a hasty advantage of the breach made by several radio stations in the long-standing taboo against hard liquor.

A check by SPONSOR-SCOPE among the big distillers this week indicates that they're still holding fast to their credo that public opinion is not prepared to accept hard liquor advertising in the home via radio or tv.

Defying NAB policy, WCRB, Waltham, Mass., already has a hard liquor account (Nuyens Vodka); and WOMT, Manitowoc, Wisc., has put itself on ratecard record as soliciting that class of advertising.

Other stations—a couple located in Texas—are taking liquor store business.

NAB's Harold Fellows last week heaped scorn on those who stray from the fold, but did not indicate what action the association proposes to take.

A few months back quite a few crystal-ballers were hanging crepe on tv prospects for the fall.

Contrary to their gloom, here's a summary of how business stacks up for the medium as a whole as compared to a year ago:

NETWORKS: Gross billings should run about 15% ahead, due in part to lineup expansions and ABC TV's advent as a third daytime competitor. Collectively, the three networks are slightly ahead on sponsored hours sold. With ABC TV it's 24 hours per week, compared to 19 last October; NBC TV, 48 hours vs. 47 1/2 hours; and with CBS TV, 53 1/2 hours vs. 58 hours. Prime time comparison: ABC, up 3 hours; NBC, down 1 hour; CBS, down 2 hours.

NATIONAL SPOT: The biggest October for new business in history, and what looks like a record last quarter. This estimate is based on a check made by SPONSOR-SCOPE among a cross-section of station reps.

Commentary: What apparently confounded the soothsayers was the unprecedented lateness in network buying plus the terrific strength of daytime.

The top news development of the week on Madison Avenue was Sigmund Larmon's yielding of the Y&R presidency to George H. Gribbin, senior v.p. in charge of copy.

Former Larmon associates are puzzled by the significance of this move, since his **retention of the chairmanship and status as chief executive officer** doesn't indicate how much power and authority he will be giving up.

Other circles see the move as a preliminary step toward his retirement. Larmon, rated as one of the shrewdest administrators and businessmen in the field, is 68 years old.

Another noteworthy angle: It's the **first time in 23 years that a creative man has filled the presidency** (the previous one was Raymond Rubicam himself).

Brown & Williamson has become a contender in the triple-spotting controversy by demanding that stations run only I.D.'s after the B&W 20-second commercials.

Though Bates, which promulgated the ultimatum at the client's request, won't know for sure until the end of October, there are indications it will **find a number of stations taking a stiffened position** along these lines:

1) When the B&W orders were confirmed, this stipulation was not included; hence it is **not incumbent on the station to do other than honor the original order.**

2) If the station has to abide by the restriction, **B&W may not always get the choicest spots**—especially in what has become a very tight market (see page 31).

The A&P chain may go down in the books as the shortest-lived tv network advertiser: It was on the NTA network only **two weeks.**

The contract had been for 52 weeks, but with stiff conditions on market and time clearances.

Paris & Peart said A&P's plans for tv now were up in the air.

Major ad agencies find themselves stymied by a lack of information about tv set ownership and viewing habits among Negroes.

For instance: Esty would like data for regions where this racial group is prominent so that it can determine whether commercials should be particularly angled; JWT meantime wants Negro audience breakdowns for clients who are figuring on this angle in their 1959 planning.

Another agency on the alert for this type of market information is Y&R.

Some tv station managers in the Southwest think that Lever might be more diplomatic in coordinating its local exploitation of Stripe toothpaste with its timebuying.

The nub of their complaint: After stations have exposed a Stripe clown several times on their broadcasts for free, they're chagrined at learning that a schedule for the product was placed on a competitive station.

They see it as a **lack of communication** between the local Lever people and the home office's sales manager or media department.

Credit this trend to the growing decentralization of media strategy influence: **More and more stations are becoming instrumental in organizing manufacturers' representatives into their own regional groups.**

The objective: So that such distributors can **exercise more control over the ad allocations in their territories.**

Several recent cases where station managers nudged such groups into existence are Fargo, N. D., and Omaha. In one of these towns **the manager is serving as a temporary secretary-treasurer.**

This development recalls what has become a bitter plaint among agencies: **Local drug and grocery chains are stepping up their demand for control over local media money via co-op** (in part because such money has become a routine source of profits). It is no secret in the grocery business that a chain rarely uses up its reservoir of co-op contributions.

SPONSOR-SCOPE *continued...*

The tv networks continually get feelers about the acceptance of certain cancellation clauses, but NBC TV sales put this one, posed last week, in a class by itself:

Would the network agree to let the client cancel on two weeks' notice if the first Trendex didn't show a stipulated rating?

Texaco (via Cunningham & Walsh) will do three one-hour specials next year instead of taking on the sponsorship of CBS TV's *Man of the Hour* (Friars' Club).

Other Texaco air media plans: A flight into spot radio this winter; the *Cotton Bowl* game (CBS TV); and the *Metropolitan Opera* Saturday broadcasts (CBS Radio).

J. Walter Thompson was shopping among the tv networks this week for sizable pieces of available time, with starting dates after the first of the year.

One of the clients involved is headquartered in Chicago; the other is in New York. Both are in the grocery line. The addition of these billings would put JWT in the vicinity of the \$120-million-bracket in tv.

Elgin Watch is putting up about \$600,000 for pre-Christmas participations in six network shows starting 25 November.

J. Walter Thompson, Chicago, which made the buys, estimates they will add up to about 250 million viewer impressions. The shows are *Perry Como*, *Wagon Train*, *Playhouse 90*, *Cheyenne*, *Sugarfoot*, and *Perry Mason*.

Marketing note: 75-80% of Elgin's wares are sold during the holiday gift season.

Pat Weaver's *Mad Show* apparently has proved too revolutionary a concept for the business at this time. So ABC TV has given up trying to sell the series.

The program would have limited announcements to 20 seconds. Weaver declined to make 'em minutes on the grounds that they wouldn't fit in with the show.

Incidentally, whenever Weaver appeared at an agency to participate in a pitch, he got a turnout of as many as 40 people, indicating he still has a huge reservoir of goodwill going for him in the agency field.

How much does an advertiser improve his cost efficiency by increasing his lineup of stations on a tv network?

A clue to the answer might be detected in this case involving the sponsors of the *Red Skelton* show:

LINEUP	TIME & TALENT COST	% ALL TV HOMES	INCREASED RATING**
95 stations	\$ 98,000	92%	
155 stations	108,000*	96%	18%

*Difference in cost is 10.2%. **Per average minute.

Note: The point made here is that while you can cover approximately the same number of sets with fewer stations if there's enough overlap, you are assured of a much bigger audience and a better cost efficiency by expanding the station list. You'll have more "home town" stations.

Symptoms of the times: The anodynes—like headache remedies and cigarettes—are riding higher than ever in sales, profits, and advertising.

Two examples of this popped up dramatically during the past week:

1) Anacin was the No. 1 brand in tv network billings for August with a gross of close to \$700,000. It's the first time that type of product has held top position since LNA-BAR started breaking billings down by brands.

2) P. Lorillard for the quarter ending 30 September showed an increase of 52% in sales and 112% in net income as compared to the like period of 1957. The figures for the first nine months: sales, up 85%; net income, up 333%.

Marketing note: Aside from the fact that consumption itself keeps going up, zooming profits for the cigarette industry can be attributed to such factors as (1) stabilized prices, and (2) less and cheaper tobacco can be used in filter brands.

Hadacol turned up on Madison Avenue again this week via the efforts of a barter-specializing agency to get the product into tv by the tradeout route.

Incidentally, more and more stations are shying away from barter deals because they're glutted with such products.

The latter also face stiff competition from regional advertisers who offer stations hard cash—but with the request that the station dispose of the syndicated show's alternate week to spot announcement buyers. Most of these film properties are solid raters.

Cases in point are DX Sunray and N. Y. Confidential, Conoco and Whirlybirds, Budweiser and U. S. Marshal, Nabisco and Sky King. The one proviso they make is that they get a cross-plug in the minor week.

The importance of tv often is responsible for the slow rate with which the national manufacturer proceeds nowadays in making the final decision on a new promotion.

Before the manufacturer can pass on the various elements of his program, he must first settle on his key tv show. Until this spearhead is thoroughly honed up, everything must wait—including other media and the co-op budget.

The effect on deep, verticle planning: It has to be started about twice as early as before tv's emergence as the promotional backbone.

NBC Radio widened its share of time sponsored during a typical week this month. The tally as measured by NBC Corporate Planning:

Network	Total Sponsored Hours	Share
NBC	36 hrs., 34 mins.	45.0%
CBS	25 hrs., 21 mins.	31.2%
ABC	14 hrs., 5 mins.	17.4%
MBS	5 hrs., 20 mins.	6.4%
Total	81 hrs., 20 mins.	100.0%

Even though the competition was limited to occasional games from St. Louis and Philadelphia, viewing of the N. Y. Yankee games was off 16%.

Nevertheless Ballantine, which co-sponsors the games with Camel, still considers the games an exceptionally good buy in terms of the number of beer drinkers delivered per dollar.

The ratings summary for this season as compared to other years:

Time of Telecast	1956 Avg.	1957 Avg.	1958 Avg.
Week-end day games	7.3	7.1	5.6
Week-day day games	3.9	4.0	3.1
Average night games	6.2	4.9	5.5
Home night games	7.2	7.2	6.3
Seasonal rating	5.9	5.7	4.8

History may yet repeat itself in Chicago: The city's fm stations are planning a unified sales and general promotion with the idea of building Chicago into the fm capital of the country.

The kick-off meeting to discuss ways and means is this week, with agencies asked to participate.

Meantime fm keeps rolling along in Chicago, particularly as a "class" medium, as attested by these latest buys: 1) Northwest Orient (Campbell-Mithun), using a schedule on WBBM-FM, on the theory that "fm listeners are businessmen who fly," and 2) Carson Pirie Scott, a department store always strong in print and weak in air, turning to fm for a pre-Christmas sales push as well as aid for recruiting part-time help.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 74; News and Idea Wrap-Up, page 76; Washington Week, page 71; SPONSOR News, page 72; Tv and Radio Newsmakers, page 86; and Film-Scope, page 69.

"All I hear is WMGM!"



WMGM'S audience really listens.

WMGM is now the third most popular radio station of twenty-two radio stations in the New York Metropolitan Area (Nielsen, July-Aug., 1958).

Yes, and on any basis of measurable sales results, too,

WMGM produces action at the lowest cost of any radio station in the New York Metropolitan Area.

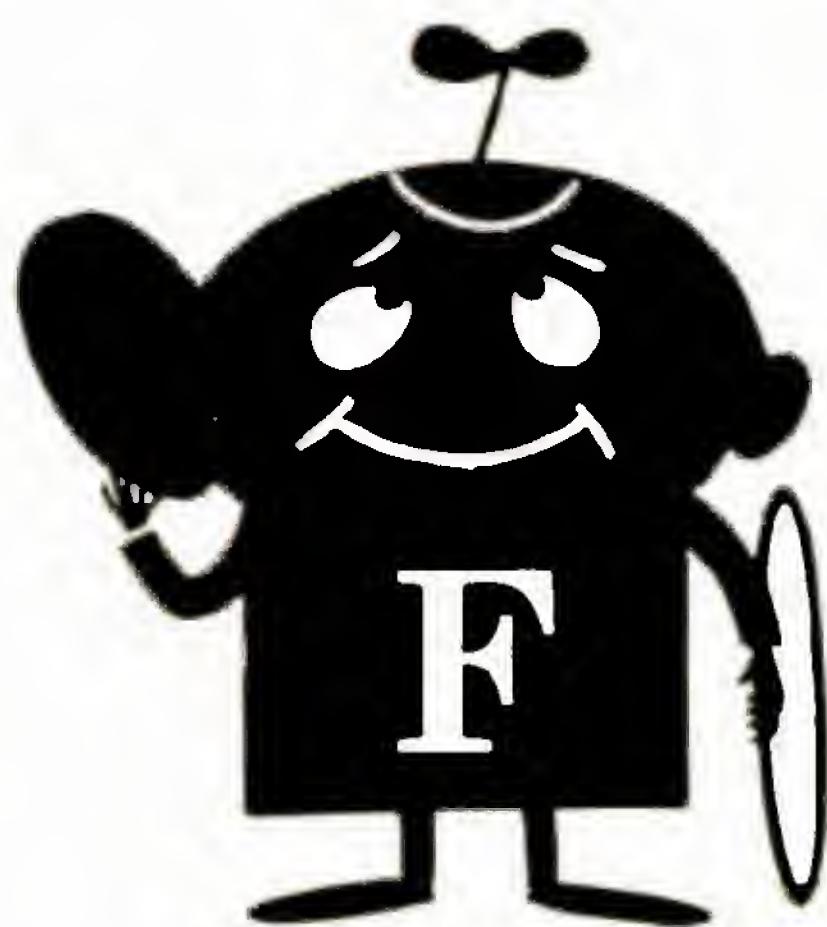
NOW AVAILABLE: NEW MERCHANDISING PLAN. DETAILS ON REQUEST.

wmgm
RADIO NEW YORK CITY

• liveliest station in town • 50,000 watts

• Metro-Goldwyn-Mayer Radio Station in New York—1050 kc
400 Park Avenue Phone MURRAY HILL 8-1000

Represented Nationally by George P. Hollingsby Co.



“F” follows Fads.

You can see at a glance.

The newer they are,
The deeper his trance.

If you're selling Hula Hoops or Propeller Beanies, KHJ Radio, Los Angeles, isn't for you. You want a station which programs for Fad Followers. To keep them interested one has continually to invent some new novelty. In broadcasting, the unfortunate result is a constant change in format.

While the programs have changed, KHJ Radio's objective has remained the same for more than 36 years: to produce results for our advertisers by appealing to stable, mature, buying adults. KHJ's "Foreground Sound" delivers audiences which extend the same loyal attention to both program and commercial.

Never underestimate the variety of tastes that make up America's 2nd market. Here is a medium programmed to satisfy them all (except Fad Followers).

KHJ
RADIO

LOS ANGELES
1313 North Vine Street
Hollywood 28, California
Represented nationally by
H-R Representatives, Inc.



Timebuyers at work

Helene Sellery, media supervisor, Stromberger, LaVene & McKenzie, Los Angeles, feels that while everyone talks about the lack of creativity in buying and selling, no one does anything about it. "Buyer creativity takes place first in the planning and presentation of media strategy, based on a thorough knowledge of each account. Without adequate knowledge a buyer cannot be creative and, in turn, if the buyer doesn't keep the reps informed on market factors and media requirements, the reps cannot function creatively. Only when the reps know the problems involved can they provide pertinent market data. "Helene feels that the reps could help the buyers become more creative by giving each buyer an *objective* evaluation of his buys, good or bad." Since reps deal with all types of buyers and accounts, they are frequently the only ones in a position to evaluate. Unfortunately, what could be constructive criticism becomes just the opposite when it is discussed in other circles and not with the buyer." Helene thinks that this kind of mutual effort would produce more creativity.



Eugene J. Crealish, Bryan Houston, Inc., New York, all media buyer, says that frequency alone is not the answer to spot advertising. "The product itself and the over-all marketing plan are the main determinants of frequency of exposure in spot tv advertising. High frequency in itself does not necessarily spell out sales success, but

low frequency can and often does. There is a relation between turnover of a product on the retailers shelves and the rate of frequency necessary to do a good selling job. An item with a fairly rapid rate of turnover must be advertised again and again in order to catch the customer just before he buys or when he's deciding on a choice of products. On the other hand, a product with a low turnover rate can be advertised successfully over

a long period of time without the waste of high frequency." Gene feels that the all-media buying system, used at Bryan Houston, gives each buyer more latitude in matching media strategy to the client's marketing plan, encourages greater familiarity with product and marketing and develops the most efficient buying approach.

MERCHANDISING MUSCLE

**makes us your strong right arm
in the rich Richmond area**

- 1 IN-STORE FOOD DISPLAYS**
- 2 IN-STORE DRUG DISPLAYS**
- 3 IN-STORE FOOD DEMONSTRATIONS,
SAMPLING, COUPONING**
- 4 STORE WINDOW DISPLAYS**
- 5 BARGAIN BAR PROMOTIONS**
- 6 COMMUNITY CLUB AWARDS**
- 7 MAILINGS TO RETAILERS**
- 8 PERSONAL CALLS ON JOBBERS,
WHOLESALEERS, RETAILERS**
- 9 REPORTS TO FOOD ADVERTISERS**
- 10 PROMOTIONAL SPOTS**
- 11 NEWSPAPER ADS**

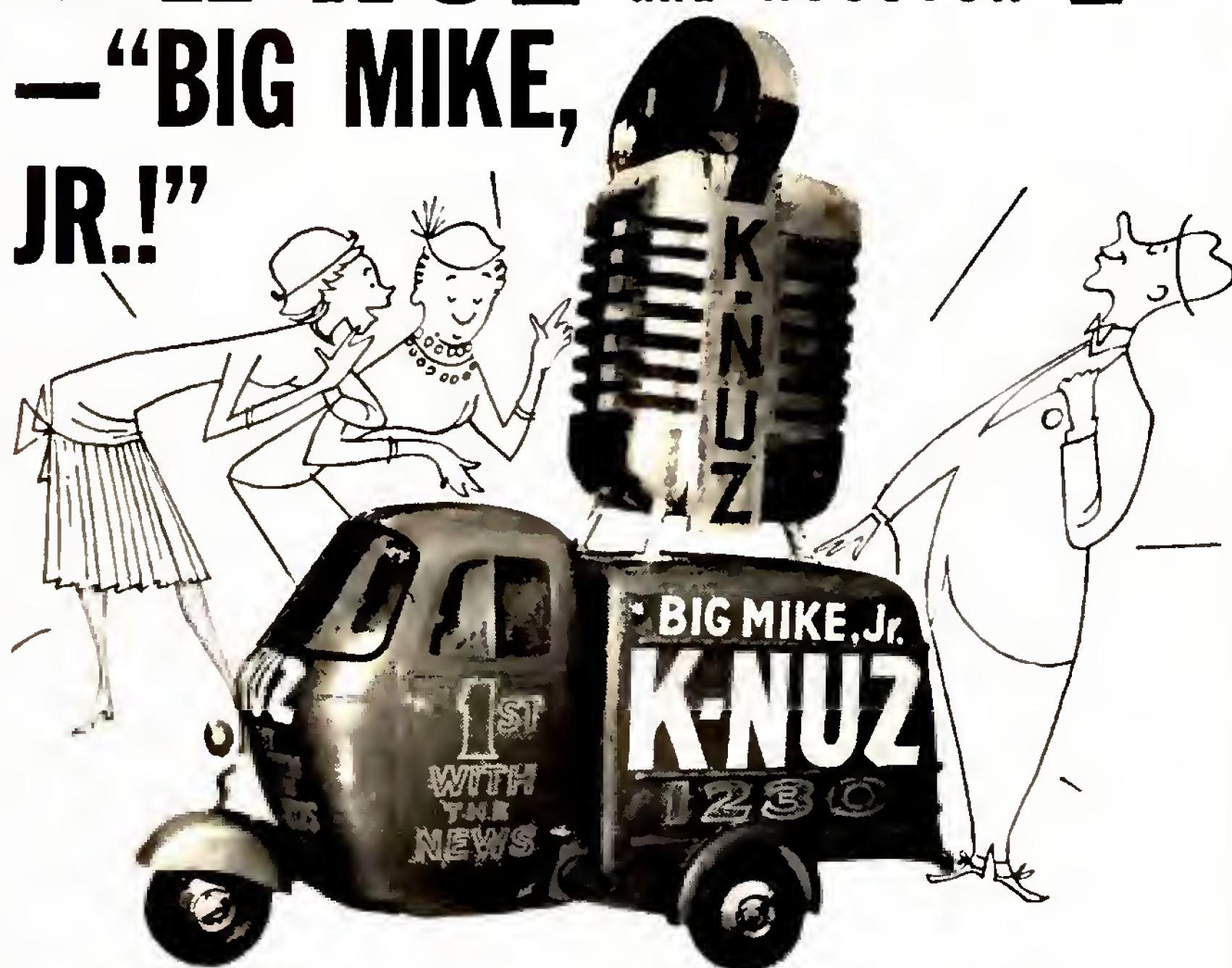
WXEX-TV

Tom Tinsley, *President*

Irvin G. Abeloff, *Vice Pres.*

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Clarke Browne Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Chicago, Detroit and West Coast

Announcing . . . ANOTHER
FOR **K-NUZ** and HOUSTON 1st
—“BIG MIKE,
JR.!”



Custom designed to serve as a PUBLIC SERVICE UNIT, “BIG MIKE, JR.” is the newest addition to the K-NUZ family of “BIG MIKE” mobile units . . . Houston’s largest and best equipped news fleet! “Big Mike, Jr.”—a small, compact Vespa vehicle—boasts a Hi-Fi PA system, a turntable, 3 microphone inputs, and receiver. Available for civic affairs **free of charge** . . . and commercial promotions at a minimum cost!

FIRST IN PUBLIC SERVICE—FIRST in POPULARITY with the ADULT* HOUSTON AUDIENCE—K-NUZ DELIVERS THE LARGEST PURCHASING POWER* OR ADULT SPENDABLE INCOME AUDIENCE IN THE HOUSTON MARKET!



*Special Pulse Survey (Apr.-May, 1958)

Nielsen (June, 1958)

STILL THE LOWEST COST
PER THOUSAND BUY



National Reps.:
Forjoe & Co.
New York • Chicago
Los Angeles • San Francisco
Philadelphia • Seattle

Southern Reps.:
CLARKE BROWN CO.
Dallas • New Orleans • Atlanta
In Houston:
Call Dave Marris
JA 3-2581

49th and
Madison

Set count correction

Re national tv set count in 13 September SPONSOR, Erie County, Pennsylvania is listed for *only* 32,890 tv households with total homes of 69,800 and 92 percent tv households. Quick arithmetic shows correct figure should be 64,210 tv households in Erie County, Pennsylvania . . . “the nation’s Number One Test Market.”

Knowing your commendable penchant for accuracy, always, I felt you’d be interested in this correction.

Paul Whittingham
business development dir.,
WICU-TV, Erie

International readership

1. In December, 1957, the Hongkong Government granted me an exclusive commercial radio broadcasting license.

2. I note with interest in your August 9th issue, that Muzak is entering into the radio programing business, and shall be grateful if you will be kind enough to give me the name and address of Mr. Edward Hochhauser, Jr., so that we can get in touch with him direct, or forward the copy of this letter to him on our behalf.

George Ho
managing director,
Goddard & Co., Ltd.
Hongkong

Even though there may be some unrest in other parts of this area, Iran has taken a long step forward in the inauguration of commercial television.

We started on the air last night with His Majesty, The Shah, and will be going strong from now on.

I have been here about a year getting the station ready. This has been a most fascinating experience learning the customs of the people, some of the language, and the procedure of getting things done.

The idea of commercial sponsorship is so new that even the “Advertising Agencies” out here are just beginning to grasp it. However, working out a commercial scale, as well as programs, operations, and even helping to build the building has given me a deep un-

(Please turn to page 27)

To sell Indiana,
you need both
the 2nd and 3rd
ranking markets.

**NOW
ONE BUY**

delivers both—

**AT A 10%
SAVINGS!**

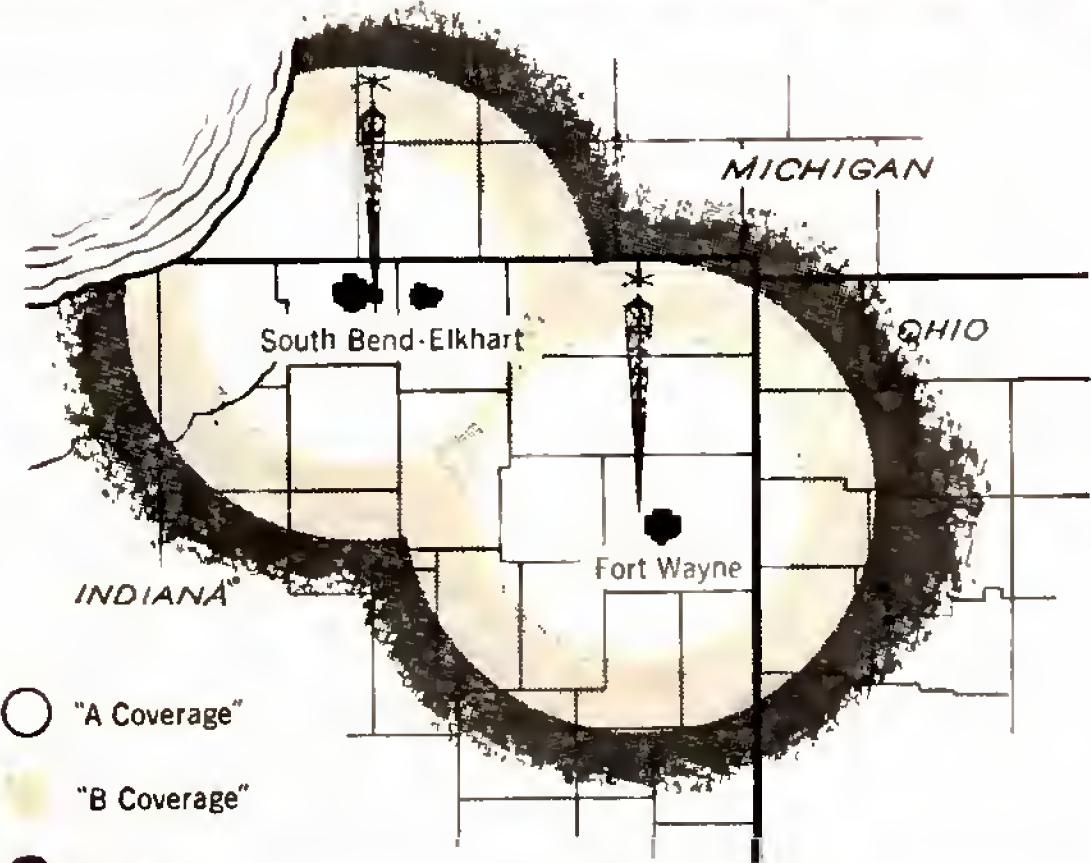
YOU NEED TWO GUNS in Indiana!



Here, where hunting's the hobby, sharpshooting advertisers bag *two* traditional test markets—Fort Wayne and South Bend-Elkhart—with *one* combination buy which saves 10%. They thus draw a bead on 340,000 TV homes—a bigger target than T.A.'s 43rd market!* Over 1,688,000 total population—more people than Arizona, Colorado or Nebraska! Effective Buying Income, nearly \$3 Billion—and it's yours with just *one* buy!

*Sources: *Television Age*, May 19, 1958; *Sales Management Survey of Buying Power*, May, 1958.

call your **H-R** man now!



wsjv
SOUTH BEND ELKHART

28
ABC

wkij
FORT WAYNE

33
NBC

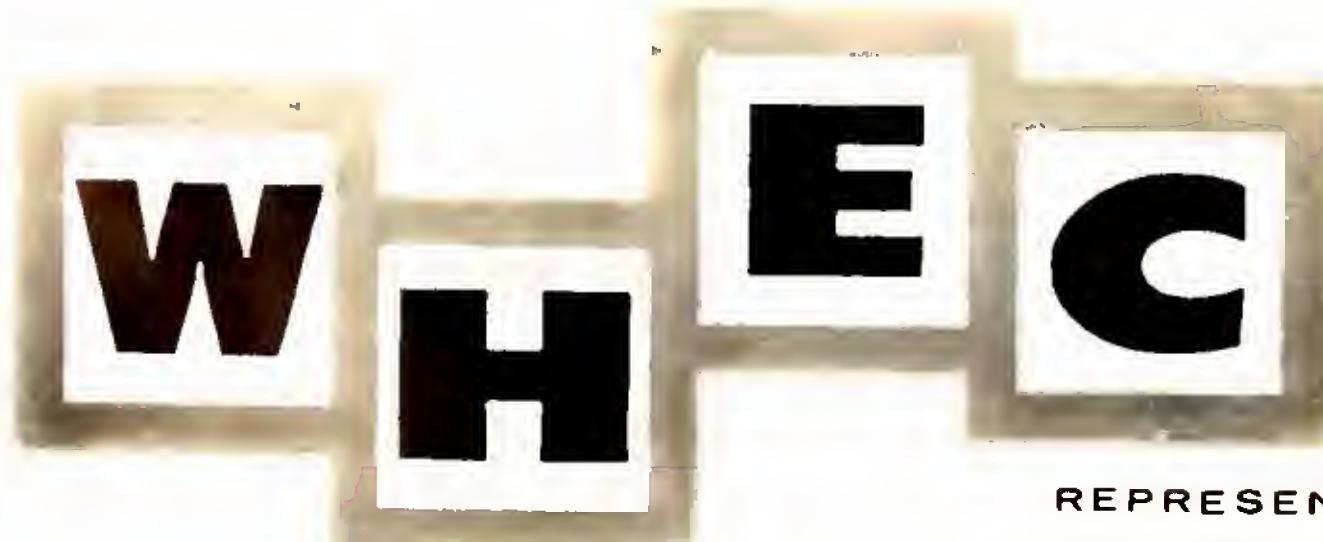
Always Remember:
the BIG GAME
In Radio
Is the
ADULT
AUDIENCE . . .

If you want to bag the folks who can buy in the rich Rochester territory, keep your sales message on the track of the ADULT audience, the folks who tune to station WHEC!

PULSE REPORT—Rochester Metropolitan Area Audience Composition Data — March, 1958



91*
%
OF WHEC
LISTENERS ARE
ADULTS



BASIC CBS
AM-TV
ROCHESTER



REPRESENTATIVES: EVERETT MCKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO



TIMEBUYERS TAKE NOTICE!

Look beyond the
BIG RATINGS
because

big ratings do not necessarily produce an audience with large purchasing power.

**YOUR BEST BUY IS A STATION
THAT CATERS PRIMARILY TO AN
Adult Audience
ABLE TO BUY YOUR PRODUCT!**

WORL'S "950 Club" programming is directed first and foremost to an Adult Audience — with stress on music of the past, as well as music of the present and future!!!

Statistics show that adult women spend 80% of the consumer dollar and influence up to 91% of the buying!

**WORL'S
AVERAGE: 88% ADULTS
(PULSE, DAYTIME HOURS)**
**THEREFORE YOUR BEST BUY
IS**
Boston's "950" CLUB Station

WORL
BOSTON
5000 WATTS — INDEPENDENT
Represented nationally by
HEADLEY-REED CO.

49th & MADISON

(Cont'd from page 24)

derstanding of these people and how to work with them.

The pro-Americanism in Iran is one of the pleasures of this job. This country is economically stable. The American businessman will learn more and more about the opportunities for investment in Iran.

A. Vance Hallack
station manager
Television of Iran
Tehran

We are now trying to get the following information for our reference. Please let us know the page and the date of issue these reports are included:

1. Reports on the radio campaign made by such public utilities as electric supply company, gas supply company, water supply company and telephone service company. Detailed reports such as success stories are preferred.
2. Statistical analysis showing status of sponsorship of public utilities.

Copies since 1956 are preserved here.

Hisashi Kawakatsu
JOKR & JOKR-TV
Radio Tokyo, Inc.

• SPONSOR is delighted to hear from its worldwide readership. Answers are forwarded to Messrs. Ho and Kawakatsu and best wishes to Mr. Hallack.

Dove printed out

In the September 27th issue of your magazine, you had a highly interesting article entitled, "Soaps Washing Out Print For More Air."

Included in this article was a section devoted to "What Soap's Big Three Mean To The Top Ad Agencies."

This listing of the soap brands of Lever Brothers, Procter & Gamble and Colgate by the agencies that handle them excluded Lever's Dove Toilet Bar, one of OBM's most valued accounts. This is rather startling, in view of the fact that the introduction of Dove during the past two years has been one of the really great successes in the business.

And with all due respect to "the top advertising agencies" on your list, I think we can make a fairly good case for OBM on that score.

James J. McKaffrey,
senior vice president
Ogilvy, Benson & Mather Inc.

• SPONSOR apologizes for the wholly unintentional omission, agrees that OBM is a top agency, as its recent award for Tetley Tea radio commercials (SPONSOR 4 Oct.) clearly indicates.



**KFWB's News Department is on the air
66 times every day with scheduled
news, sports, weather reports
Every item is re-written in
colorful COLOR RADIO style
News on COLOR RADIO is instant...
it's electronic... it's an important part
of KFWB's rocketing ratings
in the Los Angeles market**

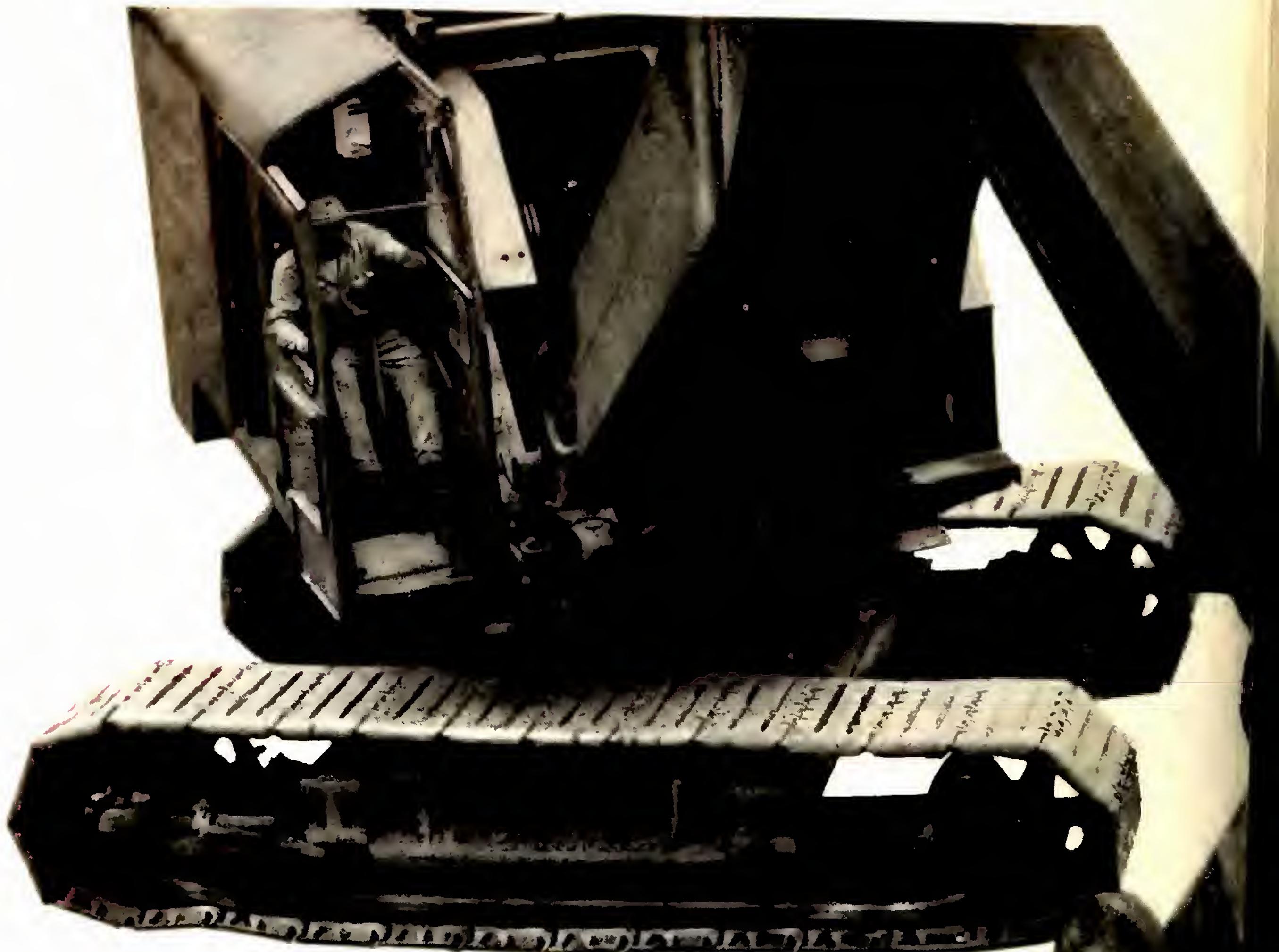
Buy KFWB News... first in Los Angeles

Channel
98

my mommy listens to
KFWB

6419 HOLLYWOOD BOULEVARD, HOLLYWOOD 28/HOLLYWOOD 3-5151

ROBERT M. PURCELL, Pres. and Gen. Mgr. • MILTON H. KLEIN, Sales Mgr.
Represented nationally by JOHN BLAIR & CO.



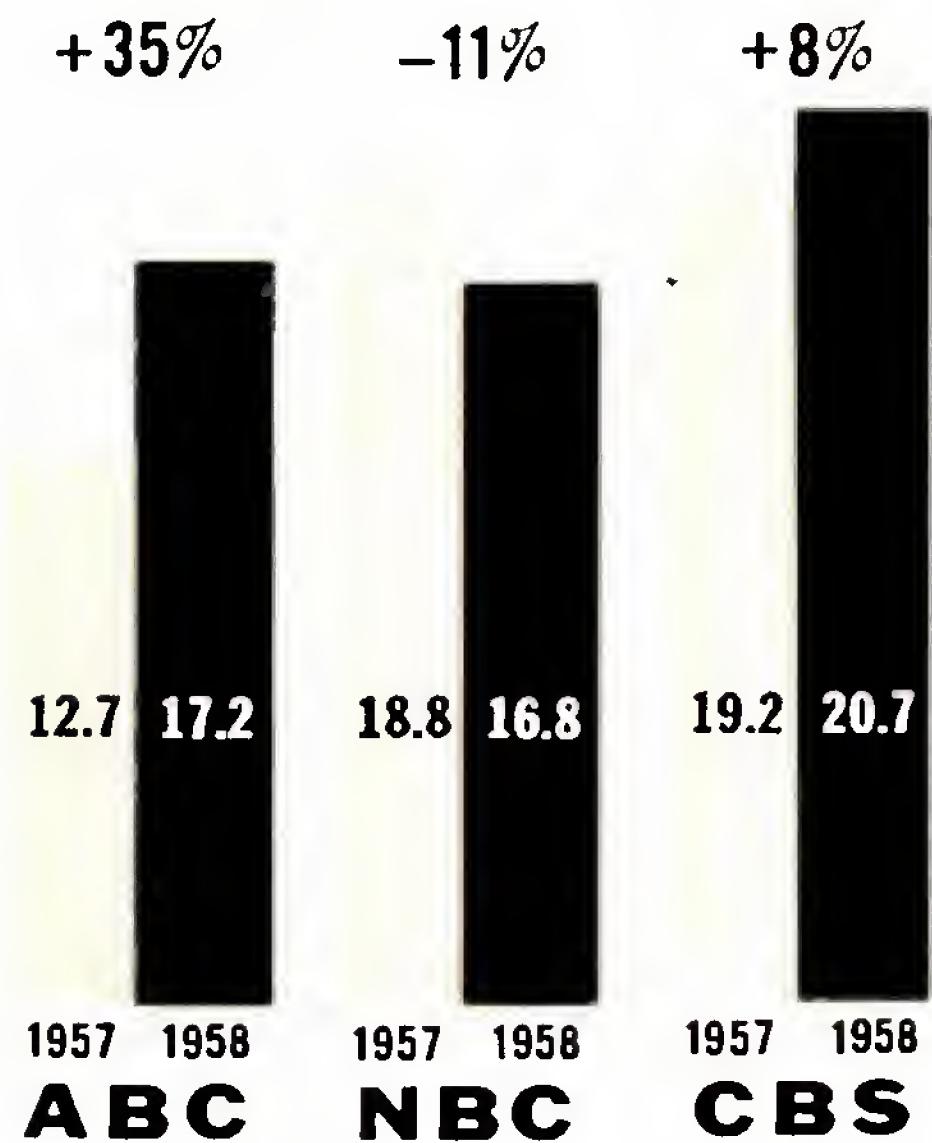
Talk about

*Source: Trendex, October 1958 vs. October 1957; all sponsored evening programs (excluding news and religious programming) for the prime evening hours - 7:30-10:30 P.M. Important: these figures are from the latest (and only) official Trendex reports available to the television industry . . . and not from a special study prepared for any specific network.



COMPARATIVE RATINGS*

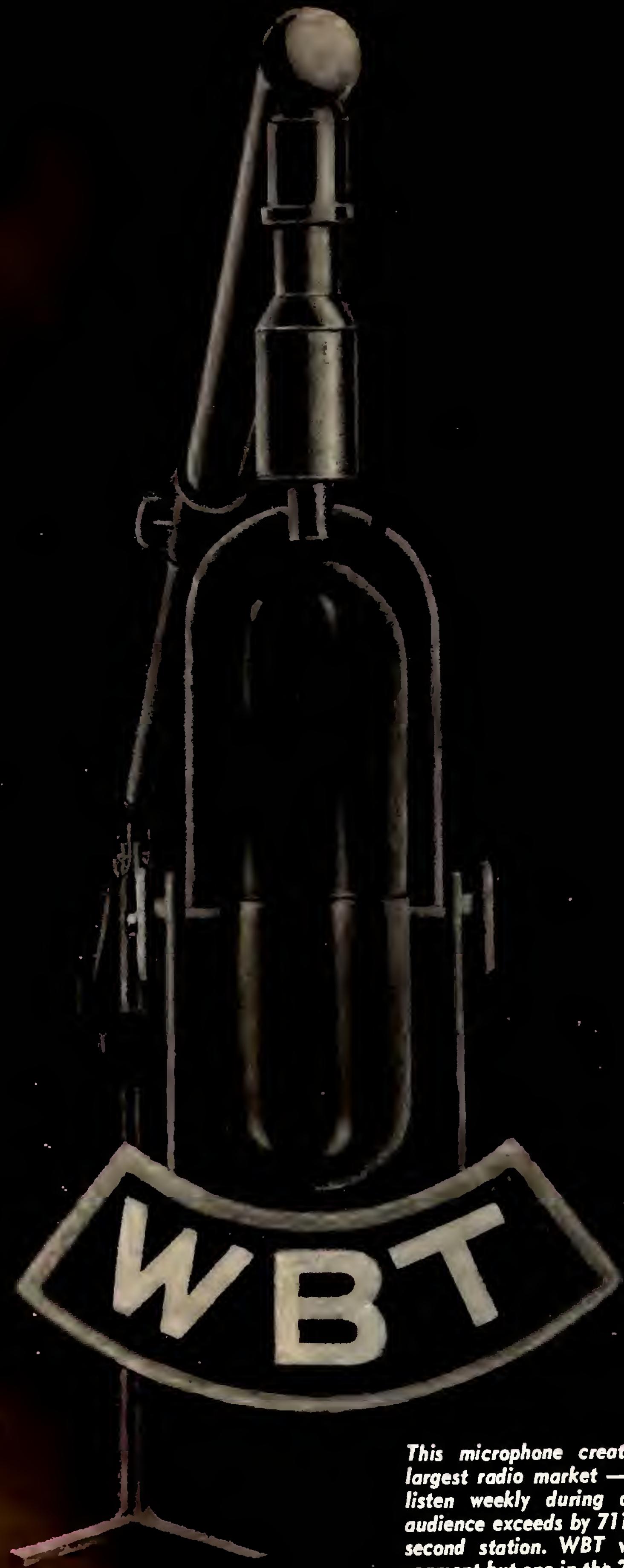
All Sponsored Evening Programs, 7:30 - 10:30 P. M.



Look at the bar graph (above). It represents the Trendex ratings for the first week of the new TV season. The bar graph for share-of-audience tells just about the same story: ABC up from 23.4 to 31.7 — an increase of 35%, as compared to an increase of only 6% for CBS and a drop of 13% for NBC.

No matter how you break it down, ABC-TV's early-season gains have been resounding. The season, of course, has just started. But even at this stage, it is rewarding to witness the mounting competitive strength of

ABC TELEVISION



This microphone creates the nation's 24th largest radio market — 312,830 families who listen weekly during daytime. WBT's total audience exceeds by 711% that of Charlotte's second station. WBT wins every Pulse time segment but one in the 25 counties surrounding Charlotte.

Why you can't buy minute tv spots

- In many of the top 20 markets, minute spots are sold out
- Here's why, and how it may boost some tv prices by 20%

A new sign is going up in station after station in the country's top television markets: "tv minute spots: SRO."

Never in the short, happy history of television has spot seen such a booming season. And—as the chart at the right shows—never has the supply of minutes been smaller and the demand greater. In many of the top tv markets, particularly in the top 20, advertisers are standing in line for a schedule of minutes.

A SPONSOR survey of advertisers, agencies, reps and stations in Chicago and New York has turned up these facts:

- Many a rep is on the verge of ulcers trying to cope with mounting requests for minute availabilities. Says one Chicago agency media head: "I've seen some rugged buying seasons, but I've never seen buyers press the panic button as they are this year."

- The squeeze for minutes is spilling over into 20-second spots, which also are rapidly becoming unavailable in many markets. More than a few timebuyers admit they are forced to "settle" for 20's, even when they insist that only a minute can convey their commercial message adequately.

The big question, of course, is why. Why the sudden rush for minutes by so many advertisers? Question No. 2, of course, is: How will the situation resolve itself?

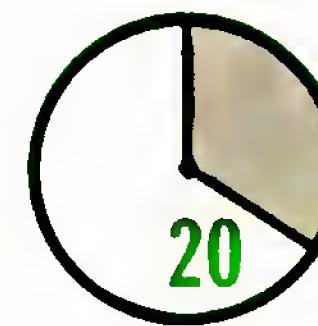
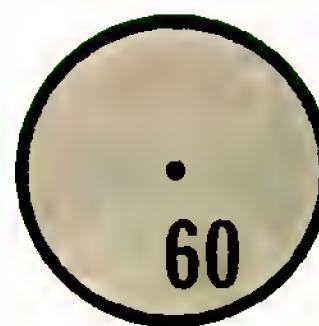
Apparently there is no one single reason for the minute spot spree. Ac-

THE DEARTH IN THE TOP 20 MARKETS

The tabulation below shows the general availabilities picture for minute tv spots in the top 20 tv markets, compiled from reports by reps and stations in these markets. In each case, the description refers to availabilities in the majority of stations in the market, not necessarily to every station in the market.

RANK	TV MARKET	DAYTIME	NIGHTTIME
1	New York	Very tight on almost all stations	Virtually unavailable on most stations
2	Los Angeles	Tight to very tight	Some stations sold out
3	Chicago	Very tight	Almost unavailable
4	Philadelphia	Extremely tight	Virtually unavailable
5	Detroit	Some availabilities	Some availabilities
6	Boston	Extremely tight	Very tight
7	San Francisco	Tight	Extremely tight
8	Pittsburgh	Available to very tight	Some sellouts
9	St. Louis	Tight	Reasonably tight
10	Washington	Almost sold out	Extremely tight
11	Cleveland	Generally tight	Generally available
12	Baltimore	Reasonably tight	Reasonably available
13	Minn.-St. Paul	Some sellouts	Tight
14	Dallas-Ft. Worth	Very tight	Quite tight
15	Buffalo	Virtually sold out	Virtually sold out
16	Seattle-Tacoma	Tight	Generally available
17	Kansas City	Very tight	Quite tight
18	Houston	Generally available	Getting tight fast
19	Cincinnati	Tight	Readily available
20	Milwaukee	Tight	Getting tighter

THE MINUTE VS. THE 20 SEC.: PRICE



Since television's earliest days, the price of a minute spot always has been about the same as the price of 20 seconds. Despite the fact that advertiser preference, which was once overwhelmingly for the 20, is now overwhelmingly for the minute, the pricing situation has remained pretty much as it was before the swing to the 20.

To show the price relationship between a minute and a 20, SPONSOR has chosen 15 stations at random in 15 markets around the U.S. In each case, the price represents the one-time rate for Class A time, excluding any package plans or discounts, except where they are indicated.

CITY	STATION	MIN.	20 SEC.
Boston	WNAC-TV	\$380	\$340
Chicago	WGN-TV	\$450	\$450
Columbus	WBNS-TV	\$150	\$150
Dallas	WFAA-TV	\$220	\$180
Denver	KLZ-TV	\$200	\$200
Los Angeles	KHJ-TV	\$400	\$350
Miami*	WTvj	\$165	\$165
Minn.-St. Paul	KSTP-TV	\$250	\$250
New Orleans	WWL-TV	\$150	\$150
New York	WABC-TV	\$800	\$800
Salt Lake City	KTVT	\$140	\$140
San Francisco	KPIX	\$550	\$550
Seattle	KING-TV	\$200	\$200
St. Louis	KSD-TV	\$200	\$200
Washington, D. C.	WMAL-TV	\$240	\$240

*Class B time

cording to time buyers and reps, these are at least six underlying causes.

First, this fall has brought a stream of new spot tv advertisers—in fact, the stream has swelled into a flood. TVB points out that many advertisers, seeking to avoid long-term commitments in other media, are pouring their dollars into spot tv. And as Lloyd Griffin of Peters, Griffin, Woodward puts it, "Spot tv has never seen so many advertisers with so many products and brands. The demand is far greater than ever before."

Second, more advertisers have convinced themselves that it takes a full 60 seconds to get enough copy points across for a sales message to register properly. As the timebuyer for one cigarette account told SPONSOR, "When you're trying to persuade the viewer that your brand is better, you need at least a minute to say anything significant." And since the price of a minute tv spot is identical to a 20-second spot on the vast majority of tv stations, it seems uneconomical to most advertisers to pay the same price for one-third the time.

Third, advertisers have gradually

become accustomed to minute commercial segments, especially since networks have begun selling minute participations on daytime network shows. The same one-minute spot, used as a participation commercial in the morning, can be dropped into a nighttime slot with no trouble. Moreover Art Elliott, eastern v.p. of CBS Spot Sales, points out that many advertisers worry that a 20-second spot can easily get lost in the shuffle when it gets mixed in with heavy minute participants in daytime.

Fourth, the big boom in daytime network television, along with ABC TV's emergence as a major daytime force, has reduced the number of daytime spot carriers. (Actually, say many reps, this ultimately will increase the availability of minutes since many stations will be on the air for longer hours. But for the moment, the growth of daytime net tv is proving a major force in the reduction of minute availabilities.)

One rep estimates that a total of 140-minute positions were absorbed by ABC's daytime programming alone. Says he: "The ABC stations have programmed

this fall strictly for the network, from sign-on time until *Bandstand*. This has meant a total of 3½ hours of daytime programming for the network, or a total of 140 minute availabilities gone for local spots."

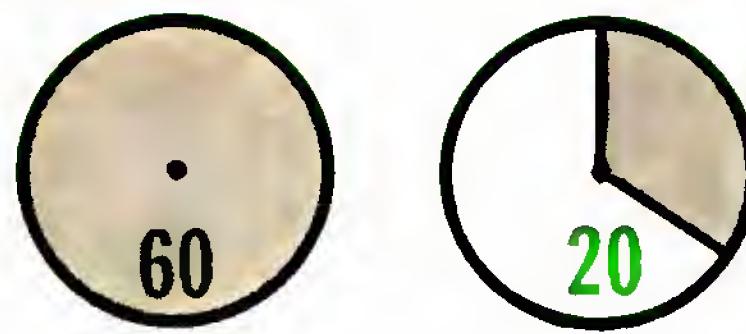
Fifth, many reps maintain that NTA's four syndicated shows, sold as block programs on the NTA network, are absorbing time formerly used by one-minute participants.

Sixth, and last, political campaigns this fall are eating up many of the minute availabilities on local stations, and will continue to do so right up to election time.

This scarcity of minutes has caused no little consternation among reps and stations. Here are just a few of the sidelight developments:

- In many cases, reps are putting strong pressure on agencies and advertisers for their intentions to renew. CBS Spot Sales' Elliot says that his salesmen insist on at least two-week notice of intention to renew, and in many cases are asking for information on plans a month in advance. The reason: Many of CBS Spot Sales contracts are contingent upon non-renewal by

THE MINUTE VS. THE 20 SEC.: EFFECTIVENESS



Price-wise, the minute tv spot is identical to the 20-second spot on just about every tv station. But what about the relative effectiveness on the viewer?

Some recent research by Schwerin Research Corp. provides an interesting clue. After studying some 9,000 commercials, Schwerin notes that though 60's and 20's vary in performance, some 20's prove as effective as 60's.

To illustrate how relative effectiveness varies, here are results of a Schwerin study of two campaigns for the same drug products. A total of 20 drug commercials were tested; the effectiveness indices are based on 100 equaling the average preference for all commercials:

	Minute	20 Sec.
Campaign A	161	71
Campaign B	132	35

Campaign A was based on an animated jingle approach, and the average 20-second commercial proved roughly 45% as effective as the minute commercial. Campaign B, basically live-action, had a much greater drop-off, the 20-second commercials as a group having only about 25% the effectiveness of the 60's.

As far as remembrance is concerned, Schwerin has recapitulated data from about 80 commercials, matching 20's against minutes for the same brands, and has reached these over-all conclusions:

- 1) There was only about a 2% difference in recall of the brand name shortly after viewing.
- 2) There was about 12½% lower recall of some sales points from the 20's.
- 3) There was about a 25% loss in total sales points remembered.

current advertisers, and CBS wants to know as soon as possible when the minutes are going to open up.

• The shortage of minutes has created a whole new sales strategy on many stations. The station sells a schedule of unspecified minutes to an advertiser who buys on speculation, at a lower-than-rate-card price. Then if a certain adjacency included in that "spec" schedule suddenly gets "hot"—let's say the show before it suddenly jumps in ratings—the advertiser must pay rate card price to keep the spot, or lose it to another advertiser who puts in a full ratecard bid first.

• Agencies, in many cases, are readjusting media recommendations to fit availabilities. One timebuyer reported that after weeks of effort to sell a client on a schedule of minute tv spots, the a.e. had to go back and do a whole new selling job on 20's—because that's all the buyer could get in the desired markets.

• Some advertisers—consistent users of minute tv spots—are experimenting with ways to get the same effect with different time segments, such as ID's, 20's, and even 30's. Some are making

20-second liftouts from their minute filmed commercials and placing them where 20's are available.

Advertisers and agencies are most concerned, of course, with what will happen as a result of the minute famine. And the most likely possibility is the one that advertisers would least prefer to see: For there is virtually no doubt that by the first of the year, *the price of minute tv spots is headed for a sizable increase by the more confident stations.*

One Chicago media executive reports that several stations already have notified him of their intention to boost the price of minutes. Tom McFadden, v.p. of NBC Spot Sales, agrees that there is every likelihood of an increase, and that when and if it comes, it will probably average 20%. Most reps surveyed by SPONSOR admit that the price of minutes is headed upward, and some claim that the hike may amount to as much as 30%.

What will happen if the cost of minute tv spots climbs? Most timebuyers say it will have a definite effect on clients' spending patterns in spot tv. A timebuyer from one of the top 10 air

media agencies told SPONSOR that "There's no question about it: if the price of minutes goes up, the use of minutes will go down."

One thing is certain. If rates for minute spots are increased, providing a real differential between minutes and 20's, many advertisers now buying minutes because they're as cheap as 20's will switch to the shorter commercial segment.

One mitigating possibility is that minute availabilities will open up about the end of this year. The reason: many of the current minute buys are short-term and may not be renewed. However many reps deny this; NBC Spot Sales' McFadden, for one, says he expects his o&o stations to be sold out at least through next spring with "no let-up anticipated."

Another possibility—albeit a remote one—is that the minute shortage will kick off a new wave of triple-spotting. Some timebuyers claim that many of the stations began "playing it straight" when the triple-spotting furor arose, running just a 20 and a 10 between programs and adding to the shortage

(Please turn to page 84)

How to stir up 250,000

► Bosco's switch in tv strategy ads teen-agers to its regular kid audience and ups sales for "milk amplifier"

► Seven-weeks premium offer on Dick Clark show drew record response; test proved teen-age buying market

Ask any agency promotion director. The premium business is getting rougher and tougher.

Yet this past summer, Bosco ran a label-pull premium on tv that has netted over a quarter of a million returns so far, with orders still coming.

Bosco is a chocolate flavored syrup that's termed a "milk amplifier," since it contains iron and vitamin D. It not only adds flavor to milk, it adds nutrition as well. It's manufactured by Corn Products Co., New York.

The response is, without abusing the word, fantastic. It's fitting that the whole deal revolves around a kind of fantastic tv show, Dick Clark's *American Bandstand*.

American Bandstand on 90 stations of ABC TV. Thanks to a recent deluge of publicity, everyone knows that the show, which emanates from WFIL-TV, Philadelphia, is a low-budget daytimer (an evening stanza was recently added) which is, basically, a d.j. show transferred to tv. It heams to teen-agers and young adults on a carrier wave of rock-and-roll music. Ratings and requests indicate it has a large audience and a devoted one. But that's what the label-pull premium set out to verify.

In its field, Bosco is a clear leader in sales volume. For the past few years its advertising has been almost exclusively on tv shows. This year the com-

Bosco Salesman: tv d.j. Dick Clark sells the "milk amplifier" on his ABC TV *American Bandstand* show. Product uses Clark to hold kid consumers when they reach teens

Successful premium: Album of "All Time Hits" from Dick Clark's daytime show measured teenage response to new strategy aimed at them. (L to r): Samm S. Baker, Donahue & Co., and Russell Smith, assistant ad manager, Corn Products Co., New York, work on Bosco account



Teen-agers

pany and its agency, Donahue & Coe, New York, discussed broadening the base of consumers. It seemed a shame, they reasoned, to make consumers out of kids up to teen-age then suddenly stop advertising to them.

So Bosco approached Dick Clark and discussed the potential of his audience. Clark was enthusiastic, and a schedule began the first of last March.

Still, the company and agency had never tackled the teen-age market specifically for Bosco before and didn't know what the reaction would be, and anyway there was no way of knowing how much of the sales volume was accounted for by the new audience.

The label-pull premium was evolved by the agency and client. It was a natural for the show—a collection called "All Time Hits" from the Clark show, on a 45 rpm EP record.* The jacket features a full color shot of Clark with his name in large letters.

The deal was self-liquidating and was offered for one label from a Bosco jar and 50¢. The offer ran only on the Clark show, for the seven weeks from mid-June to 1 August, and for the last two weeks in September. By early this month, more than 250,000 orders had been received, with more coming every day.

The purpose of the premium deal, notes Samm S. Baker of the executive staff at D&C, was twofold: to create specific buying action by requiring a label, and to test Clark's pull for this kind of product.

"We knew before we started," Baker recalls, "that there was a big obstacle working against it. The summer months are, traditionally, the poorest possible time to get premium response."

"Despite this handicap," he adds, "the promotion was extremely successful. It proves that if a premium is good enough, and the show has pulling power, it will generate action no matter when it's run."

Bosco appears on the Clark show

*Think you know the popular music business? How many of the top six hits (or artists) of the past year do you know? Here they are: "Searchin," The Coasters; "Over the Mountain," Johnny and Joe; "School Day," Chuck Berry; "At the Hop," Danny and the Juniors; "La Dee Dah," Billy and Lillie; and "C. C. Rider," Chuck Willis.

(Please turn to page 85)

Wesley I. Nunn, advertising manager, Standard Oil Company (Indiana) spoke last week at a meeting of the National Association of Broadcasters in Chicago. Nunn, who has been a prominent figure in advertising circles for many years, described his company's attitude toward the air media. SPONSOR herewith reprints some notable quotes from his speech.



NUNN SHOWS RADIO/TV USE

There's no single medium that supplies everything we want. We—and most other advertisers—must pick and choose to deliver the impact we need to the customers we want to reach.

"Media selection has never been easy, and since television reared its antennae over the horizon, it has become considerably more difficult.

"We believe television is highly important in the present market and in markets of the future. We are backing up that belief by our actions, notably in the states of Indiana, Illinois, Wisconsin and Michigan.

"In these four states Standard has weather, news and sports programs in 16 markets and regular spot schedules or half hour films in 11 more. In addition we share sponsorship of CBS Pro Football games on both the Chicago Bears and Green Bay Packers networks. We have the All-Star Football game on an even wider schedule, and Big Ten Basketball in some 32 television markets. We sponsor the Chicago Bears Football Show in Chicago and professional hockey on a network of Michigan stations.

"Now let's look at radio (and there's a well-mixed metaphor). Radio, as a medium is still in transition. Television influenced it profoundly, not to destroy but to change. One of the major discernible effects has been to make radio

a stronger local advertising influence than it had been before. As a matter of fact, even with my company's extensive use of television, we now sponsor radio in as many markets as we did before television entered the scene. We now have regular strip programming in seven markets and maintain spot schedules in 10 more.

"Our efficient radio programs produce a responsive audience at a low cost-per-1,000. Of course, radio's ability to do just that is one of its foremost salable virtues. Another is its flexibility with respect to time periods and seasonable product requirements.

"Something else we like about radio—you can build them into automobiles, which lets a company like mine beam its message to the motorist while he's motoring.

Standard's expenditures in the broadcast media make up the largest single item in our budget—more than 70% of our total.

"Naturally we pay attention to that most important figure—cost-per-1,000 per commercial minute. Through constant review and careful attention, we have been able to keep our average television program cost-per-1,000 per commercial minute below \$3.00, and the average radio cost below \$1.

"Even a severe critic could not call these figures expensive.

The big test

Beginning 1 November, SPONSOR presents the weekly diary of a new product making its debut in a completely strange area with a single weapon—daytime television spots



SPONSOR backs another tv challenge

- Parti-Day, Inc. and D'Arcy agency to cooperate in week-by-week account of Wisconsin test experiences
- Trial will be for six months, using 10 spots weekly; results will be checked against other markets plans

Beginning with next week's issue, SPONSOR will carry exclusively the full, blow-by-blow account of a unique tv sales test for a new grocery product in a single Wisconsin market, with complete results, as they happen.

The product is Parti-Day Topping, manufactured by The Liquid Carbonic Corporation and distributed by Parti-Day, Inc. Parti-Day, which is sold in aerosol dispensers, and requires no refrigeration, comes in four flavors—marshmallow, fudge, butterscotch and chocolate, and is used on cakes, ice cream, and other deserts.

Parti-Day was introduced earlier this year in Chicago, Boston, and Milwaukee, with newspaper, tv, radio, and outdoor schedules. The agency handling is D'Arcy's Chicago office with Robert J. Curry, account executive and James Wilson, account supervisor.

Beginning 15 October, Parti-Day

moved into Green Bay, Wisconsin, a market area with 395,330 tv homes, according to NCS-3, and a new test pattern was set up using 1) daytime tv only, 2) a single station, WBAY-TV in a three-station city, and 3) locally produced tv commercials.

Through the cooperation of Parti-Day, D'Arcy, Haydn Evans, manager of WBAY-TV, and Otto L. Kuehn Co., food brokers handling Parti-Day in the Green Bay area, full and comparative results of the test will be made available to SPONSOR readers.

Three years ago, SPONSOR made trade publication history with the first, blow-by-blow report of a tv sales test for a grocery product, B&M beans. The forthcoming Parti-Day test should prove even more interesting and valuable to advertisers and agencies in the food field.

SPONSOR's first article, appearing

in our 1 November issue, will show complete details of Parti-Day distribution and sales at the start of the test. Thereafter you'll be kept up to date with weekly Parti-Day bulletins.

Sales figures alone, of course, aren't the only object of the test (everybody knows that daytime tv sells merchandise). It's the total experience of Parti-Day that will make an invaluable case study: What did the competition do to retaliate? How did the public react to the commercials?

SPONSOR will tell the full story. □

PARTI-DAY TEST FACTS AT A GLANCE

PRODUCTS: Parti-Day Toppings for cakes, desserts.

MARKET: 80 mile zone around Green Bay, Wisc.

MEDIA: daytime tv only.

PAST ADVERTISING: none in Green Bay area.

BUDGET: \$9,980.

DURATION: 26 weeks.

SCHEDULE: 10 daytime minutes per week.

YARDSTICK: Sales vs. areas using different media plans.

Radio gives paint sales bright hue

- Victor Paint Co., Detroit retail chain, puts 80% of budget into radio to show break with tradition
- Saturation spots on a year-round basis dramatize bargains, stimulate family interest in paint shopping

To most people, painting is an unappetizing job. Moreover, the image of paint stores isn't very glamorous, nor does dealer advertising (usually in newspapers) look stimulating. The whole rigmarole has an "old-line" air, with one dullness piled on another.

That's why Victor Paint Co. of Detroit has taken to saturation radio on a continuous basis. Its president Harold Victor broadly figures it this way: Radio is regarded by consumers as among the smart, modern media; hence the mere alignment of his stores with radio brightens their image right off. Moreover, he can get at the all-important family audiences cheaply and with showmanship.

Using this theory, he has opened six paint stores and sold over a million gallons of paint since the 29-year-old paint and wallpaper firm cracked the retail market 18 months ago.

To launch his main store last year, Victor bought a saturation radio campaign which continued into Thanksgiving ("selling paint into a time when people just don't buy it"). In planning the opening of five new outlets around Detroit this spring, he worked out a campaign with his agency, Stone & Simons, that again was built around a saturation drive on WXYZ.

A teaser opening (supported by "a few bus cards") led off. Ten-second spots linked the name Victor to paint by use of the dot-dot-dot-dash (V for Victory) theme, with the words "Victor is Coming." Three weeks of this were followed by another three weeks of spots saying that it was five Victor Paint Stores that were coming. In the last week, a little selling entered in, pointing up the 1¢ sale that would mark the openings.

Remembering his success with WXYZ's mobile unit in unveiling the main store, Victor called it into service again. During the last two weeks of the teaser, remote commercials from

the original outlet set the mood for the main campaign.

Remote commercials seven days a week backed up the multiple store openings, together with a few I.D.'s and some newspaper space. The remote commercials (between 3 and 6:15 p.m. weekdays, earlier on weekends) consisted of 10 tens and two 60s per day. In all 121 radio spots were used a week: 90 were 10s, 21 were 60s. The same radio schedule still applies. Heaviest concentration of spots between 3 and 7 p.m. is to reach the housewife and later the homebound husband, then the family together.

Since one of the outlets is in the center of the large Polish population, foreign language station WJLB was picked as the most effective way to reach this group.

The 1¢ sale, intended as a quick gambit, proved so successful it has been running ever since. The volume of sales not only exceeded anything previously racked up, but demand for it was so apparent that, after a brief 1¢ wallpaper sale, Victor took to the air himself in a 60-second transcribed spot to announce its return. "If we hadn't done this," says account executive Rudy Simons, "it would have been reflected in sales and ill will."

In August, the sale of the one millionth retail gallon of paint since the opening of the main store got a big play for its gimmick value. A running radio account by newscaster Dick Osgood announced the arrival of the purchasers by helicopter to the main store, where a WXYZ d.j. interviewed them and Victor presented prizes.

For most of August and September commercials got down to concentrating on individual products, with equal emphasis on interior and exterior paint. As seasonal paint declines set in, various tacks were taken. Some September commercials were turned over to a Detroit builder using Victor paint

and wallpaper. Late in September, Victor exploited a cash bond backing up his money-back guarantee.

About 80% of the Victor Paint budget goes into radio. "It's our basic buy," Victor told SPONSOR, "with other media used in supplemental ways: I.D.'s on three occasions, a tv participation for 10 weeks, a little newspaper."

In all, it may turn out to be the single largest, continuous radio promotion in retail paint selling history. Victor's thumbnail description of what radio has brought him: Excitement values.

Stunts, such as flying purchasers of millionth gallon to store for interview by WXYZ d.j. Paul Winter, give campaign excitement value



Bargains, discussed here by Rudy Simons (left) of Stone & Simons agency, Harold Victor, and WXYZ's Ed McKenzie, are key theme





a lady isn't dressed

Consumer item: Just one candidate, Saran Wrap, in a vast list of products of Dow Chemical (MacM, J&A) is star of this commercial

Winner: Judged best U. S. tv film commercial at Vienna Festival is Chemstrand Corp. (DDB) ad for acrylic and nylon fiber hosiery

The Chemicals flock to television

► **Fibers, agricultural and industrial chemicals are being introduced to the tv audience to get brand names established**

Each year, the U.S. chemical industry spends an estimated \$500 million on research and development that generates some 400 new products. Not all of these products, of course, fall into the category of consumer items, but all of them are, in one way or another, consumed by the public.

To tell the public about this vast array of products, the chemical industry is turning more and more to the air media; a look at this season's network tv lineup is ample evidence.

Naturally the soaps and the pharmaceuticals (and these are the products of chemical companies) lead the pack across the tv board; their aim is specifically consumer. But the significant fact and an augur of things to come is the increasing use of tv by the chemical giants whose consumer items are often only a small part of their volume or by those who simply supply raw product to fabricators of brand name items.

This latter group (see chart on opposite page for some of these companies and their use of tv) represents an area of air media advertising that is due to spread like mill-pond ripples in the years to come. They are not necessarily producers of specialty

chemicals. Of those that actually manufacture specialty items, those items usually represent a minimum of the whole output. In still other cases, these tv clients are the producers of raw product which other fabricators turn into consumer items.

This then is the group of chemical producers who are turning to air media for three reasons:

(1) To create a corporate image, showing the public how their lives are affected by items of which they are often quite unaware.

(2) To establish brand names.

(3) To sell the customer's customer; that is to say, plug the end product even if the raw goods client doesn't himself manufacture the finished item.

The investment of this group in the

HOW THE MAJOR CHEMICALS USE TV

	<u>E. I. DU PONT</u>	<u>NATIONAL CARBON</u>	<u>MONSANTO</u>
Ad agency	BBDO	Wm. Esty	Gardner
Network tv shows sponsored	Steve Allen Today Jack Paar Show of The Month CBS TV	NBC News NBC TV Cheyenne ABC TV	Conquest CB
Estimated net tv costs (time & talent)	\$5,000,000	\$3,500,000	\$1,100,000
Products featured in tv commercials	'Dacron' Polyester fiber 'Orlon' Acrylic fiber Nylon Zerex anti-freeze	Prestone anti-freeze Eveready batteries	Rez finish Lion
Currently in spot tv	Yes	No	Yes



Auto chemicals: National Carbon division of Union Carbide (Esty) uses tv heavily to promote brand names Prestone and Eveready



Finished fibers: Tv commercial actors "Dacron," "Orlon," and Nylon point up Du Pont (BBDO) strategy of advertising end product

Part of a big brand-name parade

1958-59 network tv season totals between \$15 and \$20 million in time and talent. In some cases, spot tv, spot and net radio are also being used. In farm radio and tv, on a spot basis, some chemical companies are promoting agricultural chemicals—herbicides, insecticides, fertilizers, feeds. At the moment, however, spot is not the big gainer from the building interest of

chemical companies in air media. Of those shown on the chart as using spot tv, none are spending more than \$1 million annually in the spot medium. Spot is usually being bought by specific markets by the chemicals or nationally as support for net tv campaigns. What lies ahead for all air media, however, is the hope that it will profit greatly through the tremendous

growth of the chemical industry which currently is running ahead of gross national product by about 7%, making it the fastest growing industry in the land.

As for the chemicals in tv, there is perhaps no better example of the trend than the E. I. Du Pont de Nemours & Co., through agency BBDO a tv veteran (Du Pont *Cavalcade Theater*, for example), which, on 28 October will present the second of its *Show of the Month* specials on CBS TV—*Count of Monte Cristo* (first of the series was much-lauded *Harvey*). Before the 58-59 season has ended it will have sponsored about 10 more such shows on CBS TV. On NBC TV, Du Pont is a sponsor of *The Steve Allen Show*, and a participating advertiser on *Today* and *The Jack Paar Show*; 49 participations through the end of the year on the former, 21 on the latter.

What ad strategy lies behind this heavy use of tv by Du Pont? A big part of the answer lies in the Du Pont Textile Fibers Department. Late this summer, the department decided to launch what it terms "the largest promotional effort undertaken in the textile industry" with both tv and radio destined to play a major role. The campaign was developed to meet merchandising considerations resulting from the broad distribution and great variety of consumer products now being made with Du Pont "Dacron" Polyester Fiber, "Orlon" Acrylic Fiber, and Nylon. The aim is to provide consumer response to promotional ac-

PROMOTE RECOGNITION AND DEMAND

STAN CHEMICAL	OLIN MATHIESON	CHEMSTRAND	DOW CHEMICAL
Jo-ty, Clifford, te & Shenfield	D'Arcy	Doyle Dane Bernbach	MacManus, John & Adams
Si-va CBS TV ie Harriet	Small World CBS TV	Perry Como NBC TV	Treasure Hunt NBC TV
ABC TV S. Open Golf ment NBC TV		Concentration NBC TV	Concentration NBC TV
250,000	\$2,000,000	\$2,500,000	Tic Tac Dough NBC TV
dition to film and acetate, acetate fibers, plastic compounds	Commercial policy still being determined; will probably touch on entire diversified line including paper products, industrial and agricultural chemicals	Acrilan Nylon	County Fair NBC TV
No	Yes	No	\$500,000
			Saran Wrap

tivities by all levels of the textile industry for products containing these fibers. In addition to net tv, the company plans to support the campaign with spot tv in key markets and with spot radio on a national saturation basis.

The fibers branch of the chemical industry actually is playing a big part in the entry of chemicals in air media, for it is becoming quite a competitive arena.

No other type of tv advertising so well points up the growing preoccupation of raw goods manufacturers advertising to promote their fabricator-customers' product line. Create the demand at the retail store counter among the ultimate purchasers, is the strategy, and the manufacturers of the finished fabrics will be coming back for more raw goods.

The Chemstrand Corp. (one of whose tv commercials won the first prize for all U.S.-produced film commercials at the Vienna Film Festival last month), has hopped into the NBC TV *Perry Como Show* to promote its Acrlan and Nylon fibers. Doyle Dane Bernbach is its agency.

Still another chemical firm producing fibers is Eastman Chemical Co., who, through Doherty, Clifford, Steers

& Shenfield, is using all three tv nets to push its acetate textile fibers to the ultimate consumer.

The copywriting strategy behind these tv commercials for fibers, though often diverse in approach, is still trained on one target: selling the brand name of the raw goods to the consumer of the finished product.

A recent Du Pont "back to school" commercial (see picture page 39) was a two-minute demonstration of the beauty, durability and laundering qualities of clothing fabricated with Dacron, Orlon or Nylon. It closed on the note that, "You'll get more for your money when you insist on fabrics with a high percentage of Du Pont's better living fibers."

The Chemstrand commercial (see picture page 38) is a one-minute musical with soft-sell lyrics ("Though she wears bracelets to here/ Mink up to her ear/ A lady isn't dressed unless her legs are too.") The entire prize-winning confection has a dual message for the ladies—Be sure to wear stockings, and be sure they're made from Chemstrand Nylon yarn.

How far can tv go as a medium for the chemical fibers advertisers? Pretty far, when you consider the youth of the synthetic fiber industry and how

far it must go to surpass natural wool and cotton. In 1935 (rayon was just catching on then), the U. S. civilian per capita consumption of man-made fibers was only 2.1 pounds a year against 19.2 pounds for natural cotton and 3.2 for natural wool. By 1956, the consumption of man-made fiber had risen to 9.2 pounds against 3.2 for natural wool and 23.8 for natural cotton. Acrylic fibers now account for about 70 million women's sweaters alone, are also used in men's and women's suits, blankets, man-made furs, carpets, rugs. Polyester fiber has gained wide acceptance in about four years, goes into "wash-and-wear" suitings and dresses, blends well with cotton. Hosiery by now is just about exclusively of Nylon. Auto tires are consuming such fibers also.

As more raw goods producers of such fibers strive to make their brand names popular with the buying public, and as the industry grows, air media should stand to gain considerably.

Chemical companies are by nature diverse in production; almost everything they touch results in still another by-product which is marketable somewhere. Whether such results of diversification are sold directly or indirectly to the consumer, the companies are becoming more aware of the importance of establishing the brand names. Thus a large part of their tv investments are earmarked for this purpose and their commercials may promote a whole string of products. Olin Mathieson, a newcomer to net tv via CBS TV's *Small World*, is a case in point. They are still in the process of planning and producing film commercials to tell, as a spokesman put it, the story of "the fascinating world of Olin Mathieson." The commercials may well promote such a variety of produce as: agricultural chemicals, cellophane, Winchester arms and ammo, Frost-Craft containers, Western Brass.

In the same way, Eastman does not stop with the advertising of its cameras and film; it uses tv to promote such products of its chemical company as acetate fibers, plastic moulding and extrusion compounds. Indeed, the outlook for tv advertising where it is touched by the efforts of the rapidly-growing chemical industry will be one of constant revelation of the wonders of science to the viewer as well as implanting of a string of brand new trade names on his conscious.

NOTES ON A ROBUST TV CLIENT

In the last 13 years, the chemical industry has spent more than \$15 billion on investments in new plants and equipment.

According to Chemical Week magazine, the trend in general promotion advertising for large industrial chemical companies is definitely toward higher investments. Air media due to gain.

The chemical industry spends an estimated \$500 million a year on research and development, comes up with some 400 new products. In fact, the chemicals spend about 25% of the total basic research outlays of all industries. In a five year period, one company spent \$60 million, came up with 173 products. What this means to the tv radio advertising industry is self-evident: The more new products introduced, the more advertising effort needed.

Impartially, last spring's economic setback affected the chemical industry along with all others, but it bounced back fast, is now producing at about 7% above the gross national product level. What's more, it promises to grow faster than most other industries; sales for 1958 are expected to reach the \$25 billion mark.

A SPONSOR
SPECIAL REPORT



SPONSOR's 7th annual section

FARM RADIO AND TV

FARM STATIONS *One question stirring the business is whether the farmer will go for a top 40 music format* **page 42**

FARM MARKET *The farmer's income has finally turned upward as prices rise after a long post-Korean decline* **page 44**

FARM BASICS *Key facts and figures on farm radio/tv audience and the farm market are shown beginning on* **page 46**

Project editor: Alfred J. Jaffe

There are changes going on down c

- ☛ It's as potent as ever but clients are buying it differently and there are more stations from which to choose
- ☛ One question now being asked is whether a top 40 format that is modified for the rural taste will go over



Though pop music is being programmed successfully to farmers, old favorites still have strong appeal. Example: NBC Radio's "National Farm and Home Hour," sponsored by Allis-Chalmers. Above, Jerry Seaman of Bert S. Gittling's agency (1), discusses show with m.c. Everett Mitchell

Farm broadcasting has come a long way in recent years.

Its approach is more professional, its selling is sharper, its practitioners are better trained. And, it's growing.

True, advertisers have consistently warned farm broadcasters they are hurting themselves by not getting more facts about the farm broadcast audience. And some clients are concerned about the effect on the amount of farm programming by the battle for urban audiences among farm area stations.

But farm broadcasting remains a potent force. The stature of the farm

director, the basic building block of farm programming, has been enhanced by experience and the standards set up by the National Association of Tv and Radio Farm Directors. The growing complexity of farming is paralleled by an increasing flow of agricultural school graduates, county agents and the like into farm broadcasting.

The fact is that advertisers are standing in line to buy the better farm stations today. PGW's George Adkison reported that one client has been trying unsuccessfully to buy a schedule on a certain farm station for more

than two years. Four competitive accounts have effectively blocked the advertiser from making a purchase.

It is also a fact that the time buying difficulty faced by air-hungry farm product manufacturers poses the question: Isn't radio (and, to a lesser extent, tv) missing a good bet by not meeting the demand?

This year another question has been insistently popping up and begging for an answer: Can a farm station successfully entertain the farmer and his wife with a "top 40" format modified to meet rural tastes?

Despite the continued success of country music, the call for a more up-to-date musical approach sounds logical. There is no question but that the farm family has developed more "urbanized" tastes in recent years. The automobile, the university education, the network program (first radio, then tv), the rising level of living, the mechanization of farming have all contributed to fuzzing the line between city and farm habits.

The industry can't come to any agreement on the subject of top 40 for the farmer and there probably isn't any single answer for all sections of the country. But a few farm area stations have modernized their musical approach with some success. More about that later.

Change has affected the farm advertiser, too. There was a time, recalls John Dow of the Dow Co., Omaha, an agency specializing in farm accounts, when the typical advertiser bought 15-minute radio programs, maybe three times a week, for 52 weeks.

"Today," said Dow, "he's probably using spots instead of programs and on an in-and-out basis instead of 52 weeks on radio. Probably, also, he's buying a package instead of fixed-position spots and he's experimenting with midmorning, and even evening times, instead of confining everything to early morning and noon. Chances are, too, that he's buying several smaller stations to augment his big-station coverage."

The increase in small station buying is due primarily to the fact that there are more of them. The number

e farm radio

of am radio stations in the U. S. has nearly quadrupled since World War II. And probably the bulk of them have set themselves up in business in those smaller-size towns which are so closely identified with a farm economy. Since a Patti Page record sounds the same no matter what size station plays it, these "coffee pots" usually make a go of it, getting their audience, naturally, from the big city outlets whose signals blanket large areas.

While there is a common belief that some big-city farm stations are now having trouble because of competition in the hinterland, more knowledgeable farm advertisers point out that dips in the urban audiences of these stations are the fly in the ointment. So far as farm audience research can discover (and, admittedly, there's not enough of it) the farm powerhouses still have a strong grip on the farmer. With their crack farm staffs, the big stations provide a potent service to advertisers. Many of the smaller stations, says Dow, have been unable to capitalize fully on their local emphasis because of lack of facilities and know-how required to sell regional advertisers directly.

"The usual tactic," he said, "is for the small town station to work through the local dealer, which generally results in a cooperative (theoretically) schedule at local rates and some antagonism on the part of the advertising agency."

Don't get the idea that small town farm radio is not getting national and regional business. It is. For example, Keystone Broadcasting System, the small town sales network for some 1040-odd stations numbers Armour (hog feed), Ralston-Purina (poultry feed) and the Chilean Nitrate Education Bureau (nitrate fertilizer) among its clients.

KBS lists 817 affiliates as carrying some kind of farm programing. Using NCS No. 2 and the 1954 Census of Agriculture, KBS reports that it covers 86% of U. S. farms—a figure which, KBS maintains, entitles it to the claim that it "dominates" the farmer.

Farm programing trend: The farm

(Please turn to page 53)

SMALL FARM STATIONS ARE POPPING UP ALL OVER U. S.

<u>State</u>	<u>No. of farms</u>	<u>% Covered by KBS</u>
ALABAMA	176,956	99%
ARIZONA	9,321	84
ARKANSAS	145,075	96
CALIFORNIA	123,074	79
COLORADO	40,749	85
CONNECTICUT	12,753	10
DELAWARE	6,297	0
FLORIDA	57,543	99
GEORGIA	165,524	98
IDAHO	38,735	94
ILLINOIS	175,543	71
INDIANA	153,593	69
IOWA	192,933	75
KANSAS	120,167	87
KENTUCKY	193,487	96
LOUISIANA	111,127	94
MAINE	23,368	18
MARYLAND	32,500	59
MASSACHUSETTS	17,361	48
MICHIGAN	138,922	68
MINNESOTA	165,225	92
MISSISSIPPI	215,915	98
MISSOURI	201,614	96
MONTANA	33,052	94
NEBRASKA	100,846	84
NEVADA	2,857	79
NEW HAMPSHIRE	10,411	27
NEW JERSEY	22,686	10
NEW MEXICO	21,070	79
NEW YORK	105,714	38
NORTH CAROLINA	267,906	97
NORTH DAKOTA	61,939	81
OHIO	177,074	71
OKLAHOMA	118,979	95
OREGON	54,442	88
PENNSYLVANIA	128,876	76
RHODE ISLAND	2,004	0
SOUTH CAROLINA	124,203	98
SOUTH DAKOTA	62,500	97
TENNESSEE	203,149	98
TEXAS	292,584	94
UTAH	22,825	79
VERMONT	15,981	19
VIRGINIA	136,416	92
WASHINGTON	65,175	80
WEST VIRGINIA	68,583	91
WISCONSIN	153,558	98
WYOMING	11,392	100
TOTAL U. S.	4,782,004	86%

Keystone Broadcasting System now includes 817 radio stations with farm shows. Data above cover this list, is based on 1954 farm census, NCS No. 2

The farm is reaping a big crop of dollars



Though farm population is decreasing, greater mechanization, bigger farms are giving farmer command of more purchasing power. The farmer is also becoming more savvy on technical subjects. Above, Joe Siegel of KXO, El Centro, Cal., picks up information for use on his radio show

- Cash receipts are running about 10% above 1957. Net income from farming is about 20% over last year
- Implications for farm advertising are healthy but stations should not look for across-the-board budget jumps

No doubt about it, the farmer is reaping his best crop of dollars since the Korean boom.

For the first eight months of 1958 his cash receipts were running about 10% above the 1957 level (see chart at bottom). His realized net income from farming for the first three quarters of the year is estimated at \$13 billion (at the annual rate), nearly 20% above last year.

The implications for farm advertising are healthy ones, of course, though broadcasters should not look for any across-the-board increases in ad budgets of farm product manufacturers tomorrow.

Just as farm advertising held steady when farm prices were in a decline so will this steadiness continue during the current farm boom. The farmer needs his seed, fertilizer, equipment, chemicals and fuel no matter how prices flip-flop. In other words, his costs of production are not as volatile as the prices he gets for his crops and livestock.

There are other reasons why ad budgets operate, to some extent, independently of farm economic conditions. Farmers are increasingly mechanizing their production and using more fertilizers, chemicals, fuels and insecticides as the pressure (and ability) to get more volume per acre increases. It is this growth in market potentials that primarily determines the ad budgets of many firms.

As a matter of fact, when times are tough the farmer tries even harder to produce more efficiently.

In some instances (Dow Chemical is one example), the farm product manufacturing division of a company may not be an independent unit and so the size of the farm budget tends to reflect more general economic conditions.

The existence of farm prosperity at a time when many urban areas were suffering the pangs of recession was a real switch—but a welcome one. The farm boom has done a lot to minimize the damage of the hard goods recession and, to some extent, was affected

by this decline. For families which cut down on buying big ticket items turned to perishables and soft goods in many cases.

The combination of farm prosperity and urban recession even tilted upward in 1958 the farm population, which has been declining at a fast rate. This, however, is temporary as long-term forces (mechanization, etc.) will continue to push down the number of farm residents.

The decline in the farm population has been particularly rapid since World War II. In the four decades before the war, the percent of farm population declined as the urban population grew, but the actual number of farm residents remained at a level a little above 30 million. After the war, the combination of even faster urban growth and an absolute decline in farm people put the farm population share of total population into a steep drop.

During the 30's, about one out of every four U.S. residents lived on a farm. This year the figure is one out of eight.

The squeeze on the farm population is resulting in an ever more prosperous farmer. The southern Negro, for example, left his farm at a relatively faster rate than the white farmer. Between 1950 and 1956 while the number of white households on farms declined

9.5%, the number of Negro farm households went down 13.8%.

To the farm advertiser this means that while the number of his customers is declining, each customer commands considerably more buying power.

On the average, the farm family is not as well off as the urban family, but it is increasing its well-being at a faster rate than the urban family. Farm spending per family on consumer goods is about half that of urban families; before World War II, it was about a third (see page 51). The farmer's level of living index, a U.S. Department of Agriculture measure, showed in 1956 a 45% rise over 11 years earlier.

In comparing farm with urban in-

comes, it must be kept in mind that, farmers consume some of their own crops and livestock, though this is decreasing. This fact does not always show up in comparative figures. In addition, the farmer has a large investment in land, buildings and equipment. For every dollar in assets, he owes a dime, an equity which would (or should) make the average urban family drool.

Meanwhile, with the farm price level climbing, the value of farm assets is also climbing. By the end of 1958, farm land is expected to be worth \$5 billion more than at the end of last year. Farm livestock has increased \$3 billion in value over a year ago, despite the fact the number of cattle

last January was lower than at any time since 1952. Finally farm machinery has gone up \$368 million in value and liquid assets (cash and savings bonds) are up \$100 million. Even last January, the farmer was worth, in all, \$10 billion more than the previous January.

The farm family's income is being given a lift by members working outside of agriculture. The amount of this outside work is surprisingly high. For example, of the total male farm resident labor force only about half is employed in farming. The comparable figure for females is about a third.

While farm wives are less inclined to take jobs than urban wives, the

(Please turn to page 62)

THE BOOM IN FARM INCOME . . .

Net farm income (from farming) in billions of dollars

	Year 1957	1957				1958	
		I	II	III	IV	I	II
Cash receipts	\$29.7	\$30.0	\$29.7	\$29.6	\$29.7	\$32.4	\$33.3
Non-money income and gov't payments	4.6	4.4	4.6	4.7	4.6	4.6	4.7
Realized gross income	34.3	34.4	34.3	34.3	34.3	37.0	38.0
Production expenses	23.5	23.4	23.6	23.4	23.6	24.2	24.4
Realized net income	10.8	11.0	10.7	10.9	10.7	12.8	13.6
Net change in inventory	.8	.5	.9	.9	.8	-.2	-.2
Total net income	11.6	11.5	11.6	11.8	11.5	12.6	13.4

SOURCE: U.S. Department of Agriculture. Quarterly figures are at the annual rate.

CONTINUED THROUGH THE SUMMER

Cash receipts (from farming) in billions of dollars

	Monthly cash receipts		Cumulative cash receipts		Percent increase over 1957	
	1957	1958	1957	1958	month	cumulative
July	\$2.5	\$2.7	\$14.9	\$16.6	9.2%	11.3%
August	2.7	2.9	17.6	19.5	6.9	10.6

SOURCE: U.S. Department of Agriculture

FARM RADIO AUDIENCE BASICS

FARM HOMES ARE USUALLY WELL SATURATED WITH RADIOS

Radio ownership in Iowa

	Urban	Village	Farm
Families with one or more radios	97.6%	96.8%	98.3%
Families with two or more radios	48.8	38.0	38.7
Families with three or more radios	18.5	11.2	11.4
Families with four or more radios	6.6	3.2	2.8
Families with portable radios	60.0	53.0	55.9
Families with battery portables	23.0	13.6	13.5
Families with auto radios	68.4	63.6	71.8

SOURCE: When Iowa Radio Audience Survey, 1958. Auto radios figures does not include trucks. Data shows percent of families in each geographical group with radios. Multi-set figures in first four horizontal lines do not include auto radios.

Percent of farm residents who "usually" listen to radio each hourly period

	5 a.m.	24	Noon	59	6 p.m.	42
6	63		1 p.m.	27	7	31
7	73		2	17	8	18
8	51		3	17	9	10
9	31		4	16	10	8
10	27		5	24	11	3
11	36			Mid.		1

SOURCE: WLW, Cincinnati, mail survey of farm residents in station's coverage area, primarily Ohio, Kentucky, Indiana and West Virginia, Spring 1958

EARLY MORNING IS PEAK LISTENING TIME ON FARM

FARMERS LIKE WEATHER SHOWS BEST

Type of farm service shows farm residents like to hear

Type of show	Percent of respondents who mentioned each type
WEATHER	54%
FARM NEWS	44
MARKETS	40
FARM INTERVIEWS	17
NO PREFERENCE	8

SOURCE: WLW, Cincinnati, mail survey of farm residents in station's coverage area, primarily Ohio, Kentucky, Indiana and West Virginia, Spring 1958

FARMERS HAVE STATION PREFERENCES FOR FARM SERVICE SHOWS

Percent having favorite stations for:

	farm news	market reports
URBAN ADULTS	22.7	19.5
VILLAGE ADULTS	43.3	33.9
FARM ADULTS	81.5	77.7

SOURCE: When Iowa Radio Audience Survey, 1958. Note non-farm adult interest in farm shows.



Only WCCO Radio delivers...

MORE LISTENERS in the rural Northwest than all other Minneapolis-St. Paul stations combined! †

MORE MARKET . . . 231,900 farm families throughout 114 basic area counties of Minnesota, Wisconsin, Iowa, and South Dakota who enjoy a gross annual income of \$1.7 billion.

MORE ACCEPTANCE through the helping hand of vital farm, weather, and market information provided by Maynard Speece and Jim Hill on 50 programs every week. Only Twin Cities station with a complete farm service department. Call or write for full facts.

*Nothing sells like acceptance . . .

WCCO Radio
MINNEAPOLIS • ST. PAUL

The Northwest's Only 50,000-Watt 1-A Clear Channel Station
Represented by CBS Radio Spot Sales

† Nielsen Station Index, July-Aug., 1958 / Station Total, 6:00 AM-Midnight, 7-day week.

FARM TV AUDIENCE BASICS

Tv growth by county size

	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
Total radio homes (millions)	18.0	13.3	9.5	7.8
Percent tv, 1958	94	91	82	71
Percent tv, 1956	88	79		59

SOURCE: A. C. Nielsen, spring each year. Most U.S. farms are located in "C" and "D" counties. Tv figures are in percent of radio homes.

**FEW FARMERS
HAVE MORE
THAN ONE TV
SET (AS YET)**

Percent of Iowa homes with tv

	Urban homes	Village homes	Farm homes
Own one or more tv sets	93.7%	87.8%	89.4%
Own two or more tv sets	8.4	3.0	1.8
Own three or more tv sets	0.8	3.0	1.8
Own a color tv set	0.8	0.4	0.4

SOURCE: Whan Iowa Radio Audience Study, 1958

Percent of Iowa housewives using tv set on weekdays sometime during:

	Daytime	Morning	Afternoon
Urban	80%	63%	75%
Village	78	60	74
Farm	80	58	76

SOURCE: Whan Iowa audience survey, 1957

Levels of attention to tv picture by Iowa housewives during weekday daytime

	Watch all of picture	Listen and occa- sionally see picture	Listen only, can't see picture
Urban	31%	19%	50%
Village	25	20	55
Farm	28	20	52

SOURCE: Whan Iowa audience survey, 1957. Figures refer to percent of total viewing time devoted to various levels of attention. Horizontal lines add to 100%.

**FARM TV
SATURATION IS
CATCHING UP
WITH URBAN**

**MOST FARM
HOUSEWIVES USE
DAYTIME TV**

**IOWA FARM
HOUSEWIVES
HAVE HALF AN
EYE ON TV
DURING DAY**



THE 6th ANNUAL WLS-PRAIRIE FARMER FARM PROGRESS SHOW

Bigger than Ever!

NEVER BEFORE A GREATER CONCENTRATION OF FARM BUYING-POWER!

More than 215,000 Farm People
attended this 1958 two-day event

453 private planes (more than one-third of the "Flying Farmers" in mid-America) and 65,000 cars brought enthusiastic WLS listeners from throughout the five-state heart of America, to see and learn about the latest and best in farm methods and equipment.

When 215,000 of America's most prosperous and progressive farmers turn out for the WLS-Prairie Farmer Farm Progress Show, you begin to realize the tremendous pulling power of WLS. Most farm families in mid-America depend on WLS for entertainment, up-to-the-minute news, markets, weather reports, and information on products of interest to them. If you have such a product, call WLS or your John Blair man *today*.



Numerous demonstrations of interest to women drew capacity crowds both days.



As far as you can see,
visitors viewing exhibits in
which they are interested.



87 acres of auto parking space for visitors and another
40 acres for planes.

WLS

CHICAGO 7

The Most Powerful Radio Voice in Agriculture

1230 Washington Boulevard • Telephone MOnroe 6-9700

890 KILOCYCLES • 50,000 WATTS • FULL TIME • REPRESENTED BY JOHN BLAIR & CO.

FARM MARKET BASICS

THE URBAN RECESSION HAS UPPED THE FARM POPULATION SLIGHTLY THIS YEAR

Total U. S. and farm population by years

Year	Total Population (000)	Farm population	
		Number (000)	% of total
1958	173,435	20,827	12.0%
1957	170,510	20,396	12.0
1956	167,498	22,257	13.3
1954	161,761	21,890	13.5
1952	156,421	24,283	15.5
1950	151,132	25,058	16.6
1947	143,480	27,124	18.9
1945	139,583	25,295	18.1
1940	131,820	30,547	23.2
1910	91,885	32,077	34.9

SOURCE: U.S. Census Bureau, April each year. Total population includes armed forces overseas. The increase in 1958 farm population is believed due to temporary drop in job opportunities in urban areas.

Employment status of civilian population living on farms by sex, 1950 and 1958

Employment status	Male		Female	
	1958	1950	1958	1950
Farm residents 14 years and over (000)	7,381	9,070	6,888	8,391
Farm resident labor force (000)	6,008	7,787	1,903	1,924
Percent labor force employed	95.3	98.0	94.2	96.2
Percent employed primarily in agriculture	62.9	73.6	36.9	46.4
Percent in non-agricultural jobs	32.5	24.3	57.2	49.6
Percent unemployed	4.6	2.0	5.8	3.8

SOURCE: U.S. Department of Agriculture

GAP BETWEEN FARM AND URBAN SPENDING IS NARROWING

How farm operator families spend their money

Total	100.0%
Food & beverages	30.7
Housing	21.0
Clothing	17.3
Transportation	13.6
Medical Care	8.7
Recreation, reading	
education	5.9
Other	2.9

Farm spending as percent of urban

	1955	1941
Food	48%	30%
Housing	47	30
Clothing	36	21
Transportation	66	41
Medical Care	45	33
Recreation, reading	77	47
education	50	23
Other	40	42

SOURCE: U.S. Department of Agriculture. Left-hand column of figures is from 1955, latest year for detailed figures on farm spending.



*"When it's
advertised on KMA,
I have to put it
in most of
our stores!"*

*says Lee Pemberton, Sr., Head
Buyer for Beaty Grocery Company,
St. Joseph, Missouri, Operators
of 355 HY-KLAS food markets. 226 of
them are in the four-state area
served by KMA.*



This is a typical Hy-Klas super market.
Hy-Klas is the largest independent
chain in the midwest area.

Mr. Pemberton's experience is typical of buyers in KMAland. KMA listeners in 4 states buy what is advertised on their favorite radio station. And business is good in the farm-rich area covered by KMA. The latest Federal Reserve Bank figures show that farm income in this area is higher today than at any time since 1954.

Pulse proves KMA has the audience...and sales results prove that it's a loyal audience with money to spend.

Enough said?

Join the 218 spot users who get sales action on KMA.

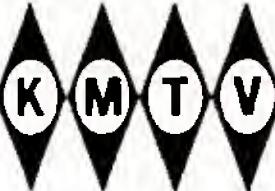
THE HEART BEAT OF THE CORN COUNTRY

K M A SHENANDOAH, IOWA

5000 WATTS, 960 KC

ABC

Affiliated with COLOR TELEVISION CENTER



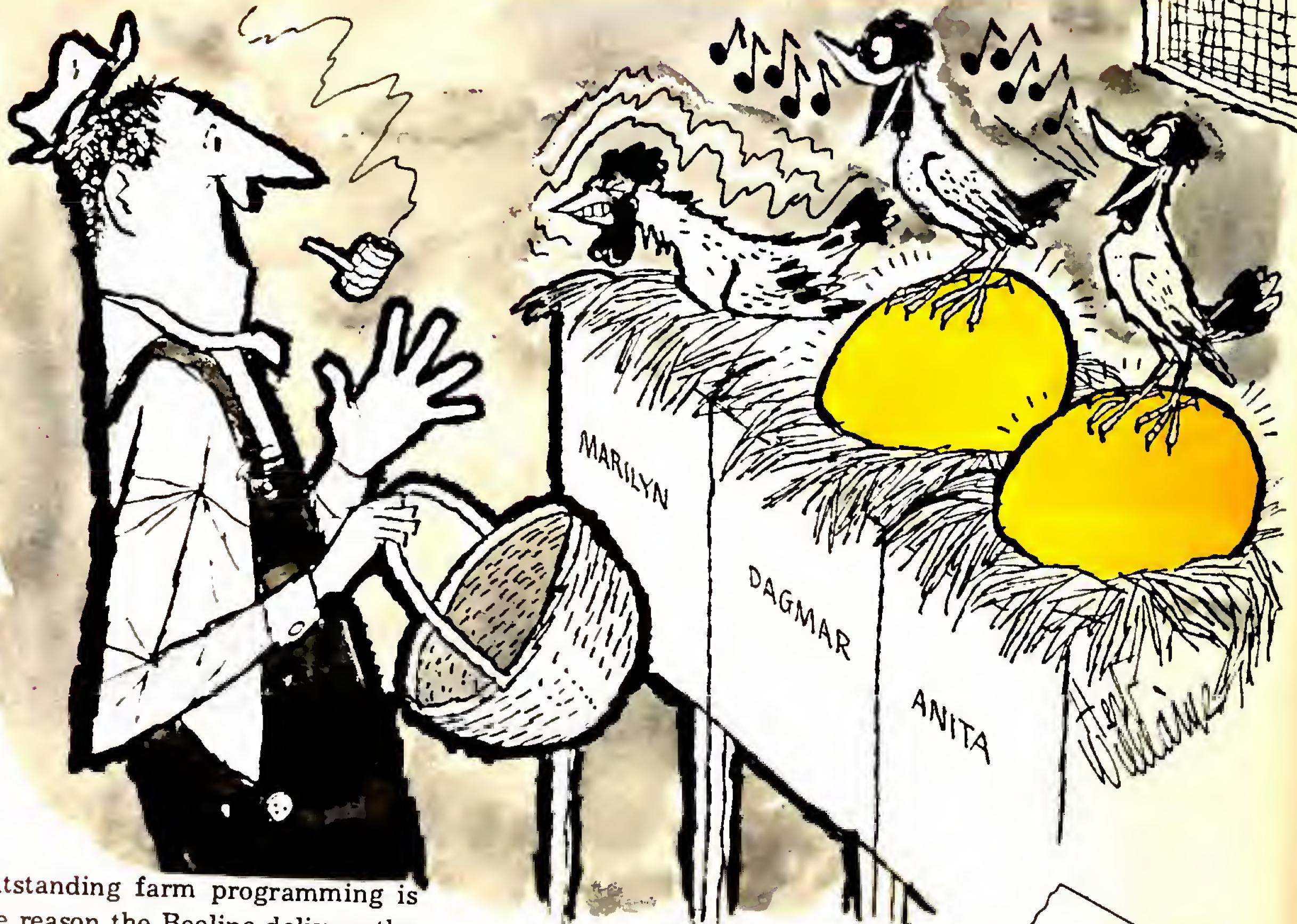
OMAHA

Represented by EDWARD PETRY & CO., INC.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE ^{RADIO}

delivers more for the money



Outstanding farm programming is one reason the Beeline delivers the largest audience in the nation's richest and most diversified farm area. Each of the five Beeline stations has its own farm editor working closely with McClatchy newspaper editors to give listeners the most complete coverage in the inland valley. Result: top-rated farm programs in each area.

Taken as a group, these mountain-ringed radio stations deliver more radio homes than any combination of competitive stations... *at by far the lowest cost-per-thousand.* (Nielsen & SR&D)

McClatchy
Broadcasting
Company

SACRAMENTO, CALIFORNIA

Paul H. Raymer Co.,
National Representative

KOH • RENO
KFBK • SACRAMENTO
KBEE • MODESTO
KMJ • FRESNO
KERN • BAKERSFIELD



FARM STATIONS

(Cont'd from page 43)

Programming done by smaller stations may more than make up for what is apparently a decline in the amount of farm programming on some stations. The reasons for this decline are varied and they are not all bad. In some cases, farm programming has been tightened up to give it more impact. For example, a survey by WLW, Cincinnati, this year showed farm interviews ranked lowest in popularity among the various types of farm shows. Even before this, some stations, sensing the same feeling about interviews, reported dropping them in favor of market, news and weather material of more direct concern to the farmer's pocketbook. Certainly the talkathons that characterized farm station programming years back have gone by the board.

Another factor was cited by KZO, El Centro, Calif. Riley Gibson, general manager of the station reports that "the upswing in farm income is resulting in increased farm advertising over KZO, although by no means all of it is placed within established farm programming. Advertisers are beginning to realize that farmers are people, not a peculiar group different in dress, food likes, social habits or any of numerous other accepted modes of modern living, including radio listening."

This new awareness and the resulting spread of farm ad dollars into radio shows other than strictly farm features, said Gibson, "seems to be causing some farm stations to review so-called farm programming." One of these stations was KZO itself, which dropped its 23-year-old noontime *Grower's Journal*, a half hour show, and incorporated it into a new *Farm Hour* in the early morning.

Still another factor in causing the cutting down in the amount of farm programming is the fast suburban growth in some areas. The subdivision of rich farmland in and around Los Angeles, for example, has had its effect.

One farm director, Wally Erickson of KFRE, Fresno, a CBS affiliate, said, "Certainly, some of the stations have been down-grading their farm programs, and evidence points to an acceleration of this movement with the advent of the music-and-news trend. I don't think many stations have dispensed with their farm departments, but in quite a number of cases the farm broadcast time has been cut back and

perhaps moved to an earlier time in the morning. My information is that this type of thing is more pronounced in metropolitan areas, where farm broadcasting has been losing some strength in recent years, anyway. In an area like Fresno, the heart of a still-growing agricultural area, my management tells me that it has no plans to de-emphasize farm broadcasting."

KFRE has 1½ hours of programming daily, with morning, noon and early evening segments sold out to 10 sponsors.

Some advertisers are not too happy about the farm programming developments noted above. Spencer Chemical's advertising director, M. H. Straight, noted also the "tendency of certain farm stations located in urban centers to minimize their farm program content and schedule an increasing number of broadcasts to the urban market. This disturbs us, and if it is a trend, we hope it doesn't continue."

Lest the impression get around that farm radio programming in general is declining, listen to Fred Phillips of the Bert S. Gittins agency radio and tv department. The Milwaukee Agency numbers Allis Chalmers and Swift among its farm radio and tv users.

"Farm radio is healthy," Phillips said. "More and more companies are looking to radio to reach the farmer. Many stations are increasing the hours of farm programming to take care of this demand."

Another comment along this line comes from Hercules Powder Co., whose toxaphene is an ingredient used in insecticides. Agricultural Advertising Manager Edward H. Ginn stated: "The inclination by some stations to add informative farm programs to their schedules is important to us as potential advertisers because we believe farmers will make a strong effort to follow these programs." Ginn added, however, that he doubted whether enough stations were doing this to constitute a trend.

Music-and-news: While farm service programming is the key element in farm radio, increasing attention is being paid to urban-type music-and-news formats. Occasionally, this attention, as pointed out previously, is caused by metropolitan farm stations seeking to boost their urban area ratings. Except for a once-in-a-while area survey, the Hoopers and Pulses do not get out into

farin areas and, while Nielsen measures total station listening, the NSI market list is limited. Furthermore, for a big-city station the urban audience has to be its most important concern.

However, this is not the only reason for the interest in popular music. There have been a number of admen and broadcasters who felt that a popular music format combined with farm service programming would also go over with the farmer—and particularly his wife, who controls the dial between meal times.

One of those subscribing to this theory was John Dow, quoted previously, who pointed out in an interview published in SPONSOR's farm section three years ago (31 October 1955) that farmers often were dialing one station for farm service features and another for music.

The article impressed two men who had just taken over management of a station and were thinking along the same lines. They were Egmont Sonderling and Alan Henry, president and vice president, respectively, of the newly-acquired KXEL, Waterloo, Ia., a 50,000-watter (clear channel) at 1540 on the dial in a metropolitan corn belt market of about 125,000.

At the beginning of 1956, bolstered by an experienced farm director (Ralph Vogel of WHO), KXEL instituted a tightly controlled music format. After some trial and error, the following formula emerged: 75-85 records a week, divided into three types—(1) top 40, (2) about 20 records culled from what could be called hits of yesteryear and (3) another 20 tunes or so from the new crop of recordings which look promising and fall into the group ranking between 41 and 100 in popularity.

As in many music-and-news operations, the top 40 has a distinctly local slant. The rankings of recordings are taken from four record stores in the area plus *Billboard* and *Cash Box*. Henry said that, roughly speaking, 65% of the emphasis is on the local record stores. Control of the disk jockey is lifted only to allow him to pick one record on his own, something like a Lucky Strike "extra." However, the record must be from an album.

As for rock 'n' roll, if it shows up in the popularity ranking, it's played. However, no r&r is allowed in the morning and jocks aren't permitted to play two rocks in a row. "Naturally," said Henry, "the music must be more

"HARDROCK" GUNTER* says:



on **WWVA**
you buy **EXPERIENCE!**

**22 Years
of FARM BROADCASTING
GOOD MORNING SHOW**
6-6:30 AM M-F

**Tri-State
FARM & HOME HOUR**
12:15-12:30 PM M-F

**Tri-State
FARM FAMILY FORUM**
12:30-1 PM Sundays

With FULL COOPERATION of

West Virginia and Ohio Extension Workers
West Virginia Food Marketing Service
Recreation Specialists
West Virginia Farm Bureau
Wild Life Conservationist
Ohio and W. Va. Vo-Ag Instructors
West Virginia University Extension Service
Ohio State University Extension Service
Pennsylvania State Farm Service
County Farm Agents of Ohio, W.Va. and Pa.
U. S. Department of Agriculture

REACH 142,000
FARM HOMES
SELL 643,000
FARM POPULATION
thru



WHEELING, W.VA.

The only farm programmed station
in the Pittsburgh-Wheeling area
•WWVA Farm Director—Member N.R.F.D.A.

tempered and watched closely so as not to offend the farmer, whose average age is slightly higher than the average age of his city dwelling counterpart." (Ed. note: Census Bureau figures show a seven-year difference.)

While KXEL sounds a great deal like a metro indie (broadcast aids and singing jingles are liberally used), the personalities are more homey and there is a greater play of standards and big name personalities.

Other elements in the KXEL formula include (1) contests involving forced listening; (2) heavy emphasis on news, colorful news approaches and remote broadcasts with four mobile units, one for the farm department; (3) using d.j.'s to promote the station off the air via bookings at grange halls, county fairs, teen-age hops (one d.j. has a band, another a show troupe).

Henry won't say the KXEL format is the final word in appealing to the farm family but he reports national business up from \$35,000 in 1955 to \$200,000 in 1957, a substantial list of blue chip farm advertisers (there were no farm clients in 1955) and Pulse figures showing the station second in a 24-county area and first in its own market.

A more conservative approach to the farm music problem has been taken by the Farm and Home Radio group, which covers the farmer through three small markets—KMMJ, Grand Rapids, Neb.; KXXX, Colby, Kan. and KFNF, Shenandoah, Ia.

As the result of three surveys, taken separately in the three states in which the group has stations, a list of the 1,500 best-liked tunes were culled from questionnaires. There was less than a 7% differential in the three surveys, according to Bill Martin, executive v.p. of the group.

These 1,500 tunes represent the bulk as well as the heart of the stations' music programming. Martin describes them as old-line standards. *Stardust* would be a good example. The surveys found that there were heavy preferences for the first 1,000, moderate preferences for the next 500. After that, said Martin, "the bottom drops out."

In spite of the fact that the musical list is a relatively long one, d.j.'s are completely controlled when it comes to laying out the musical schedule. Top sellers are dropped in every so often but are not generally permitted back to back.

Though the idea of top 40 programming for the farmer has intrigued the broadcast business, there is still a substantial group which feels the farmer must be catered to musically in a special way.

A particularly dim view of top 40 is taken by Bob Cooper, general manager of WSM, Nashville, whose *Grand Ole Opry* show has been a byword for farm music for years. Says Cooper:

"There seems to be no doubt that the farmers have a very special taste in music. It revolves around the expansion of a simple melody and has no counterpart in the type of music usually found in the top 40. The simple fact that the type of music known as Country and Western has developed into a \$50 million a year business mainly through the support of the farm people should give ample evidence of the type of music they enjoy and want on their broadcasts."

Further evidence of the solid appeal inherent in a conservative approach is offered by the *National Farm and Home Hour*, which is observing its 30th year on NBC Radio and starting its 14th year as an advertising vehicle for Allis-Chalmers.

Jerry Seaman, radio and tv director of the Gittins agency, which handles the show for A-C, says about the show's format: "Music by the Homesteaders orchestra is an important part of every show. Most of the music consists of the old favorites, often with new arrangements, but occasionally the orchestra will use one of the newer standard tunes."

Some admen theorize, though they admit they can't prove it, that country music will tend to be more popular among the older generation while popular hits of the day will usually go over with young farm adults. If true, the implications are clear: in time, country music will wither away for lack of an audience.

Advertisers: Farm radio and tv are as flexible a pair of media as you'll find, and they are used for about as many reasons as there are marketing problems. Here are some examples of current users:

Hercules Powder: This chemical company makes an ingredient—toxaphene—which other manufacturers incorporate into their insecticides. Therefore the prime object of Hercules in using farm radio and tv is to impress the

(Please turn to page 58)



KCMO-Radio gets farm news first too

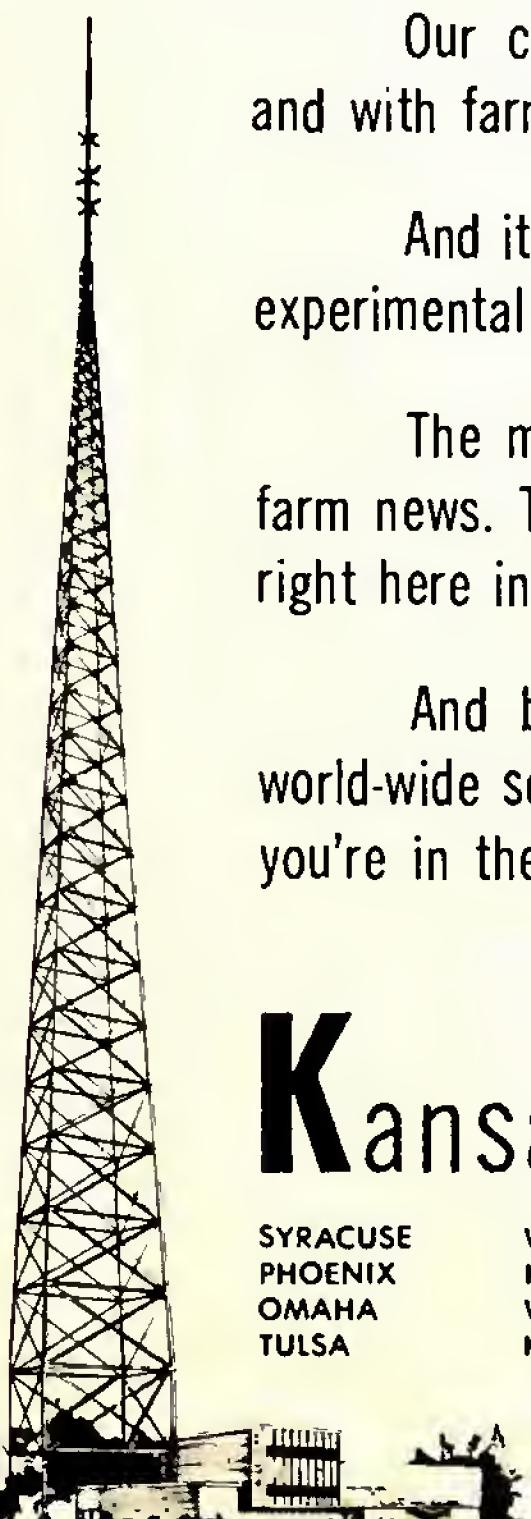
Our coverage of farm news starts where news begins—on the farms and with farmers.

And it ranges over the whole farm scene—from feedlots, stockyards, and experimental stations all the way to the State Houses and Washington, D. C.

The men who follow the facts are men who know what makes Midwest farm news. They're career journalists—professionals all. Born, reared, educated right here in the American heartland.

And behind them are the far-reaching news lines of CBS and KCMO'S world-wide services. From the neighboring farm to agriculture's farthest frontier, you're in the know on KCMO-Radio.

BASIC CBS
RADIO
810 kc.
50,000 watts



Kansas City MO-radio

SYRACUSE
PHOENIX
OMAHA
TULSA

WHEN
KPHO
WOW
KRMG

WHEN-TV
KPHO-TV
WOW-TV

The Katz Agency
The Katz Agency
John Blair & Co.—Blair-TV
John Blair & Co.

Joe Hartenbower,
General Manager
R. W. Evans,
Commercial Manager

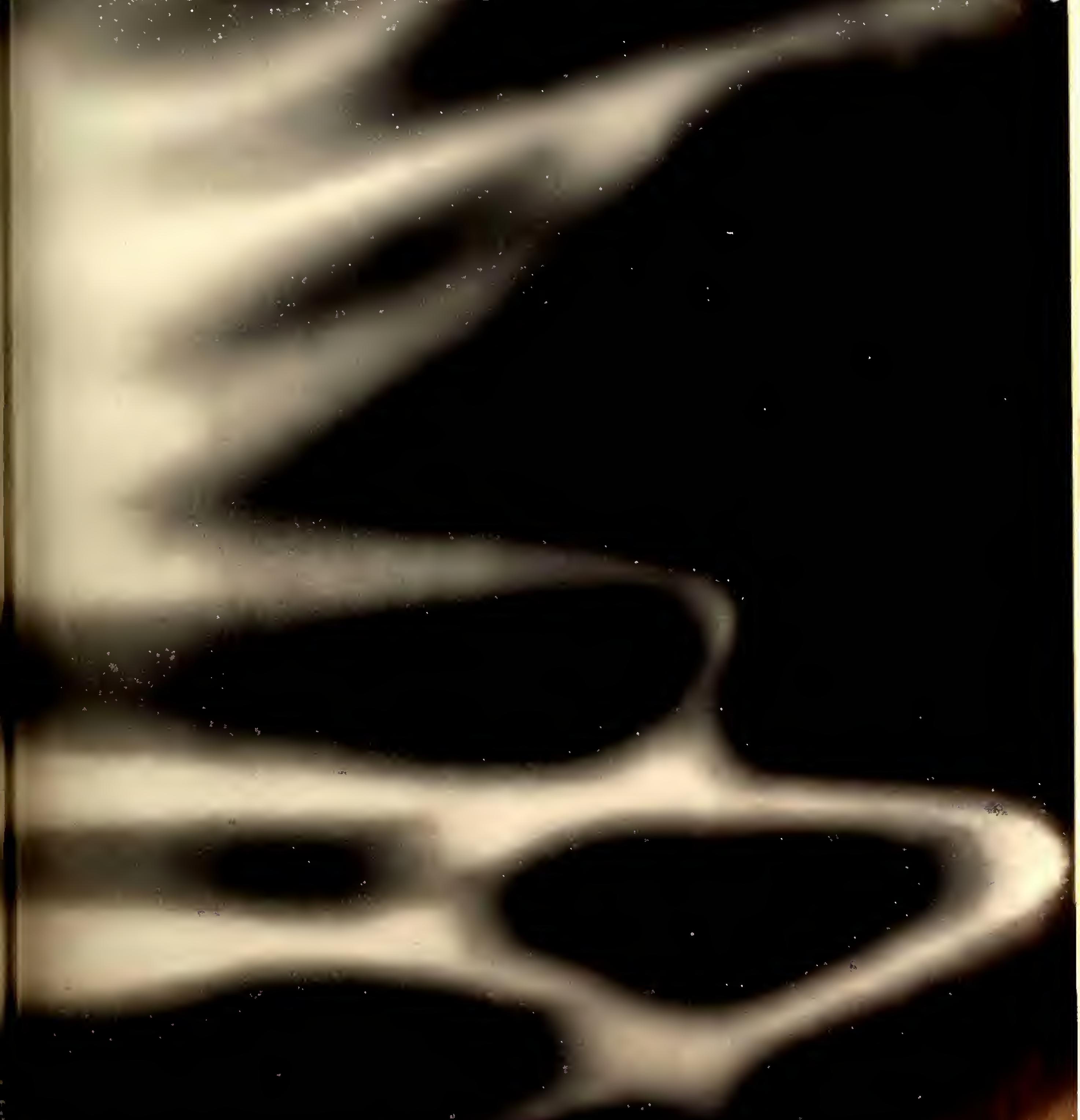
Represented nationally by Katz agency.
Meredith Stations are affiliated with BETTER
HOMES and GARDENS and SUCCESSFUL
FARMING Magazines.

ARBITRO



This week in New York with ARBITRON

ARB introduces a new era in television research . . . *instantaneous electronic audience measurement around the clock, every day of the year.* **ARBITRON** daily reports are now being issued on a regular panel-sample basis in New York and will be shortly available in Los Angeles, Chicago, and a multi-city network. For other areas requiring complete research coverage of all programs instantaneously every minute of every day, it represents the ultimate measurement tool. **ARBITRON** is a complete departure from other techniques . . . a tremendous breakthrough that reflects where research—television and otherwise—may be taking industry tomorrow. ARB introduces it today.



AMERICAN RESEARCH BUREAU, INC. Washington-New York-Chicago-Los Angeles

Topeka has 1 TV Station **WIBW-TV** is it



That's Why
NOBODY FROM NOWHERE
Can Saturate
TOPEKA
like
WIBW-TV
SATURATES TOPEKA



ALL DAY - ANY DAY

Here's why survey-proved WIBW-TV is your best buy for complete coverage of the entire Topeka Farm market.

- WIBW-TV commands the viewing audience. Note current survey figures:

Share of Audience Monday-Sunday
7:45-12 N. 12 N.-6 p.m. 6 p.m.-12 Mid.

57.0% 50.3% 51.1%

- In the 447 rated quarter-hours... WIBW-TV ranked FIRST.

- In the top 15 Once-a-Week shows (with an average program rating of 44.13)... WIBW-TV had an average rating of 37.69%.

- WIBW-TV serves 38 rural and urban counties in the heart of Kansas... where total gross income for 1957 was \$719,277,000.00. 1958 is a banner year.

- WIBW-TV saturates 218,190 TV homes. (NCS-#3)

•

Survey Figures Prove WIBW-TV's Value

- Not even the combined efforts of 3 distant Kansas City TV stations can begin to dent the Rich Topeka Farm Market, according to a current survey.

Share of Audience
Monday-Sunday

7:45 12N 6 p.m.
12N 6p.m. 12 Mid.

WIBW-TV, TOPEKA 57.0% 50.3% 51.1%
Sta. A, Kansas City 10.7 10.0 9.7
Sta. B, Kansas City 6.1 10.4 9.6
Sta. C, Kansas City 13.4 14.7 15.3

WIBW-TV CBS-ABC
Channel 13 Topeka, Kansas

REPRESENTED BY AVERY-KNODEL, INC.

(Cont'd from page 54)

toxaphene name on consumers so they will ask for brands which include it.

"We believe," says Edwin H. Ginn, agricultural advertising manager, "that farm radio and tv have stimulated the consumer demand for our product and helped develop acceptance of modern insect control methods."

Hercules wants a wide audience. Ginn explains: "The use of agricultural insecticides is growing steadily and the job of advertising is largely one of educating non-users to the advantages of insect control rather than reselling present customers."

Toxaphene advertising gets a heavy play in cotton areas since it is effective against boll weevil. The agency, Fuller & Smith & Ross, uses about half a dozen key stations the year round. During the season, April through August, the station list may go as high as 20. Bernard G. Rasmussen, manager of broadcast media for Hercules, reports also that four or five tv stations are also used.

Spencer Chemical: This is another firm which sells to manufacturers but uses air media to build brand consciousness among consumers. The company markets ammonium nitrate—and beginning next year—urea fertilizers in a 25-state area.

Ad director M. H. Straight said Spencer has found radio of "considerable benefit" and will use radio again this coming spring. Plans call for a lineup of 24 stations. Spencer reported a disappointing sales picture last spring but, with an increased ad budget, is looking forward to an "excellent" year in 1958-59.

Allis-Chalmers: A sponsored network radio hour is a rare bird these days but A-C has been faithfully advertising over the *National Farm and Home Hour* (which recently celebrated its 30th anniversary) since 1945.

The show, produced by the Bert S. Gittins agency, offers a number of benefits to the client. It promotes the A-C line of farm equipment—tractors, harvesters and tillage implements. In recent months commercials have also featured the company's line of construction machinery and utility tractors.

While most of the commercial time is devoted to selling these products, ads occasionally call attention to the sponsor's corporate advertising campaign in a number of national magazines. This campaign often gets into some of

the company's non-farm activities, such as atomic energy or electric power equipment.

The show also provides A-C with a value that's hard to measure but is nonetheless important. It has permitted Allis-Chalmers, because of the program's tie in with the U. S. Department of Agriculture, to work very closely with all types of influential farm officials and groups, from the Secretary of Agriculture and national farm organizations down to township officials and local farm groups.

Standard Oil of California: In farm radio for 12 years, the California concern recently increased its use of the medium. Alan Dortmund, Standard's farm advertising specialist, calls farm radio "one of the best means of reaching the farmer on a daily basis at a time when he is thinking about petroleum products."

Standard's preferred time is early morning, before the farmer services and refuels his farming equipment for the day. "Once he heads for the fields," Dortmund said, "we feel we've lost him."

Standard produces more than 100 petroleum products for farm use. In addition to such major items as gasoline, diesel fuel, lubricating oil and greases, ad time is devoted to such special items as Chevron Cotton Picker oil and seasonal products like heating oil.

The petroleum company watches its marketing dollar carefully, concentrates on its primary farm markets. However, it does not cut corners. Programs are bought rather than announcements and Standard does not jump in and out of the medium.

Standard sponsors Henry Schacht's *Farmer's Digest*, KNBC, San Francisco, a half-hour, Monday through Friday; Wally Erickson's *Standard Farm Reporter*, KFRE, Fresno, a quarter-hour Monday through Friday and Jim Todd's *Standard Farm Highlights*, KFI, Los Angeles, a quarter-hour, Monday through Saturday.

Consistency is a key to Standard's approach, notes BBDO account executive Jerry Parrick. He said the client seeks to establish a feeling of long-term friendship and a source of authoritative information.

Swift: The Gittins agency handles three farm divisions of Swift and all three use air media. Swift's Agricultural Chemical division is the heaviest user, employing about 25 radio sta-

SPONSOR-PERSUADE

"Now that I've heard that commercial for myself..."



GELOSO STENOTAPE RECORDER

7½
POUNDS
OF TRUE
FIDELITY

ake the weight off your back and add it to your presentation. Carry your own Geloso STENOTAPE Recorder when you make the rounds. STENOTAPE Recorder weighs less than your flopover; takes up no more desk space than a telephone. Operates right in the carrying case. STENOTAPE Recorder is ready to roll before the client has finished admiring your ingenuity. This "conversation piece" STENOTAPE Recorder delivers a quality of reproduction you'd expect only in

far heavier, far more costly tape recorders. It has two speeds, simple push-button controls, plays up to two hours per reel. Absolutely free of backlash, flutter, torn tape.

Uses standard tape. Total cost, including conference microphone, spare reel, starter tape, and cordovan finish carrying case: just \$179.95 complete. Foot-pedal and Finger-tip dictation/transcription controls available. **Write Today** for details. American Geloso, Dept. SP, 312 Seventh Ave., New York 1, N. Y.



EVERYBODY LISTENS WHEN YOU MAKE IT EASY FOR THEM (AND YOURSELF) WITH STENOTAPE BY GELOSO

tions. Products include five plant foods and Swift's Gold Bear pesticides. A few programs are sponsored for plant foods on a year-round basis but most of the emphasis is on five-minute shows in the spring.

The division also uses tv in a variety of forms: minutes, 20 seconds, five minute programs and early evening weather shows.

The Hatchery Division uses about 20 radio stations, mostly in the Midwest. One-minute spots, five times a week, plug Ski-Hi and Sex-Sal-Link layers. Swift's feed division buys spots

on seven am outlets, primarily large regional stations.

Jerry Seaman, Gittins' radio-tv director, said concerning the commercial approach: "All three Swift divisions use a recorded bagpipe music and jingle ahead of their commercials to get attention and provide a memory bridge between the various divisions. This theme ties in closely with print media, which features a Scotch plaid border on the bottom of each ad. Plant food and feed bags have a plaid design, and the baby chick boxes carry the plaid as well."

FERRY

DOUGLAS

CHELAN

BENTON

ADAMS

FRANKLIN

OKANOGAN

GRANT

LINCOLN

KITTITAS

KLICKITAT

YAKIMA

12 County Inland Washington*
 includes 136,000 homes and
 439,000 people...nearly 20,000
 farms and hundreds of
 diversified industries...
 year 'round payroll stability
 and a healthy growth...
 \$748,540,000 annual income and
 \$466,404,000 in retail sales

KPQ RADIO COVERAGE

Guarantees Results 2 to 1

We'll guarantee 2 to 1 results over any other North Central Washington advertising medium, and we challenge any to disprove us. When you buy Inland Washington, there's no need to experiment. Buy one that GUARANTEES RESULTS, buy KPQ Wenatchee... selected network programs interspersed with local shows for which the people express preference.

KPQ WENATCHEE 5000 W 560 KC EST. 1929

NATIONAL REPS.

Forjoe & Co.

PACIFIC NORTHWEST

Art Moore & Assoc.

NATIONAL SALES

Pol O'Holleran

Ormondy 3-5121, Wenatchee

Data Source: Sales Management, May 10, 1958, "Survey of Buying Power"
 Farm Count: U.S. Agricultural Census

*A DISTINCT AND SEPARATE MARKET FROM SEATTLE'S
 COASTAL REGION, AND SPOKANE'S INLAND EMPIRE.

Dow Chemical: A summary of Dow's view of farm radio and tv comes from W. F. Richards of the firm's advertising department: "Farm radio and/or tv has done a sales job for us in specialized cases. We sponsored the *Red Foley Show* nationally with what we consider good results. We have carried spot radio in various parts of the country as a plus to our basic space advertising. We feel that it allows us flexibility in our timing, which is important in an agricultural market. We have purchased tv on a spot basis in selected markets. We have not considered it effective nationally. However, in markets which have a heavy rural audience, it can be used effectively."

Walnut Grove: This Atlantic, Ia., firm handled by The Dow Co., is one of the largest livestock feed manufacturers in the cornbelt. This year the firm will use six to eight semi-saturation spot schedules, each one week long, on some 30 radio stations. About four or five of these outlets can be considered regional, the others are small town stations.

The client also (1) buys sports on WHO and WHO-TV, Des Moines; WOW-TV, Omaha, and WMT-TV Cedar Rapids, (2) uses consistent spot radio schedules in certain new territories, usually over regional stations.

The emphasis on sports and spots is a switch for the client, who, a few years ago, was using only farm commentary. Since the change, however, sales have more than doubled; the client now has three plants and fourth under construction, while in 1956 it had only one plant.

Plymouth Cordage: This maker of binder twine for harvesters spreads low budget over 185 stations, most of them small. Involving a heavy workload for the agency (the stations are usually handled by reps on a per-order basis), Fuller & Smith & Ross uses the stations to tie in with dealers.

Current air strategy is hit the farms with a four week campaign in May.

Farm tv: Farm advertisers have healthy respect for tv as a medium. It is still, however, secondary to radio so far as farm advertising is concerned. The major reason cited is that there are not enough good farm shows around. With the increase in farm ownership, clients are looking for improvement.

There is no expectation, however,

MEET THE NEW

KFABULOUS

FARM DIRECTOR,

Bruce Davies

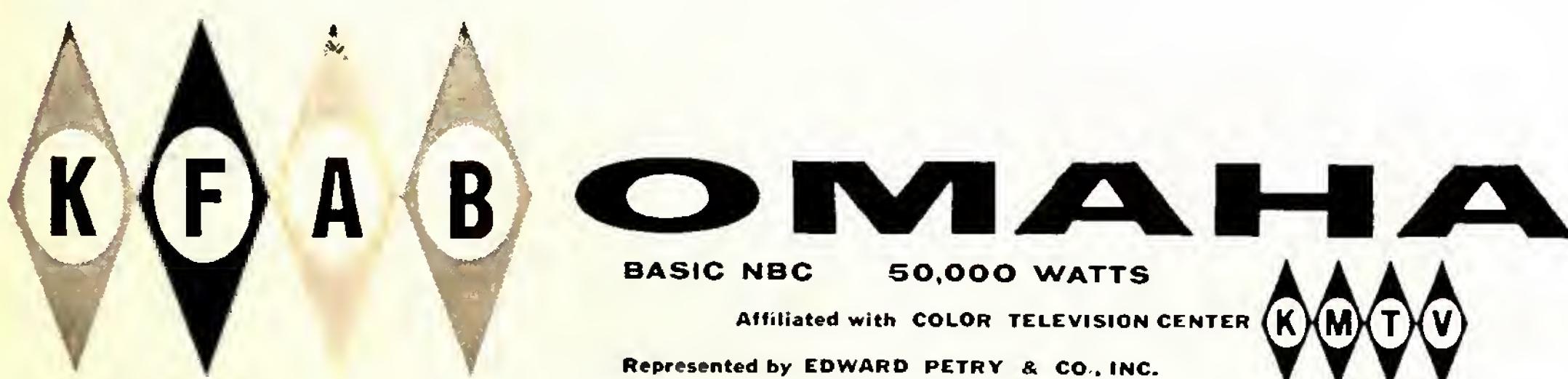


Bruce Davies, our new Farm Director, comes to KFAB from Chicago where he was Farm News Editor for Station WLS. Prior to that, he was well known in the Chicago area through his daily livestock market reports from the Chicago Stock Yards.

In addition to his daily radio broadcasts, Bruce wrote and narrated a special television market film known as the "Chicago Market

Report," that was aired weekly on 42 TV stations in the Midwest. At the same time, he originated and aired a marketcast daily from the Stock Yards expressly for the Iowa Tall Corn Network.

The large segment of KFAB's audience, vitally interested in agriculture and livestock, makes Bruce's pertinent, informative farm commentary a daily listening habit.





**Everything's GREEN
in the
Nation's 7th Farm County***

including a big new
crop of MONEY!

Be sure to get
YOUR SHARE
of our most popular crop—"Lettuce"

Year around agriculture
1957 value of Farm Production:
\$150,296,000.00*

* Itemized summary available on request

KXO
For farm programming

Greater audience than next 2 Valley
Stations combined!

(Also, check Nielsen for
amazing figures)

KXO is Imperial Valley's Greatest
Single Advertising Medium,
because no one else reaches
Imperial Valley like KXO.

In 1957 KXO set a new
record of national business
UP 46%
without a rate increase

Even higher this year with 43
Nat'l. Accts. thru Oct.

For response-able radio
Put your money
where our mouth is.

*SALES MANAGEMENT

REP: Paul H. Raymer Co.

of any tremendous leap forward on the part of farm tv. Explaining why is Fred Phillips of the Gittins agency:

"While tv often is considered as an extension of radio, it is doubtful if farm tv will develop in quite the same way as farm radio. Most farm radio programs started on a public service basis. The population was heavily rural (as late as 1939 almost one-fourth of our population actually lived on farms).

"The picture is different with tv. Very few farm tv programs start without a sponsor, or without hopes of landing one before the budget runs out. And today less than one out of every eight people live on farms.

"To make it even more difficult for farm tv to succeed, ratings have become an important measure of a station's success. Since ratings are based largely on urban viewing, any program designed especially for farmers is going to suffer by the preponderance of sampling among people who have no particular interest in the show.

"Despite all these obstacles, and despite its high cost, some day tv will be widely used by farm advertisers. Several stations already are doing an outstanding job programming to farmers—and making it pay. And there are a lot of farm advertisers who would use more tv if there were more such stations."

The future: In building up its farm programming, one problem tv (as well as radio) will have to solve is whether to broaden its appeal.

This is an issue because of the decline in the farm population and, hence, farm broadcasting's potential audience.

Some broadcasters feel the problem will solve itself. This group contends that the population decline is being offset by (1) the fact that the farmer's consumer income is growing at a faster rate than the non-farm family and (2) the fact that the average farmer's business buying power is growing as the size and complexity of the average farm increases.

Others feel that farm broadcasting should try to bring urbanites and suburbanites within its ken. KFRE's Wally Erickson thinks "the station farm director should be aware of the changing trends in agriculture and pattern his appeal accordingly. We do that by interpreting agriculture to city people, by farm-city relations type activities

and by including the city audience in with tips on home gardening, horticulture and floriculture." Erickson also includes under this heading reporting about businesses related to farming and farm politics.

While a number of broadcasters will go along with Erickson, one warning is often given. As expressed by Orville Rennie, Sr., promotion manager of KOA, Denver, it is this:

"If we are to appeal to any audience but the farmer or rancher such as the suburbanite—it seems to me we should do so with shows designed and timed for that particular audience and not dilute our farm service with non-agricultural material."

And, it might be added, with the individual farmer increasing his investment, he has become too valuable to provide anything but the best farm service. And this farm broadcasting is determined to provide

FARM MARKET

(Cont'd from page 45)

number who do is still one out of four.

Of course, in a country as large and complex as the U. S., farm conditions are not identical. Yet, all of the six major regions showed increases in cash receipts from farming. The West North Central states (more commonly called the Midwest) and South Central States did particularly well. The increase in the latter amounted to slightly less than 20%.

The farmer is still not as well off as he was at the peak of the Korean boom—when realized net income from farming averaged \$2,739 per farm. As a matter of fact, the 1957 net income figure of \$2,232 per farm was a low point for the 50's.

The important thing, however, is that, over the long-term, the farmer is going ahead, not backward. It has been said many times before but it cannot be stressed too often that "agribusiness" has replaced agriculture—not so much in terms of corporatism in farming but in the growing size, complexity and mechanization of the family-operated farm.

The farmer is buying out his neighbor's land. He has three times as many trucks and tractors as in 1940. He is using chemicals in farming at a rapidly growing rate. He needs an accountant to go over his books. When you start to worry about taxes, you've arrived.

Another TREMENDOUS VOTE of CONFIDENCE FOR Radio WOW OMAHA!

3,000 families voted at the Nebraska State Fair — It was a clean sweep for Radio WOW!

Most Popular Newscaster

Ray Clark and Merrill Workhoven. These two WOW stars polled 59% of total vote . . . ran 1 - 2!

Most Popular Disc Jockey

Joe Martin of Breakfast Bandstand, of course! WOW disc jockeys got 40.6% of the total vote.

Favorite Farm Service Broadcaster

Mal Hansen and Arnold Peterson by a country mile!

For Radio — 32% of adults said Radio helps most in day-to-day farm operation — away ahead of television, newspapers, farm magazines and newspapers.

For WOW — If only one of all leading stations listed could stay on-the-air, 36% would choose WOW! This proves believability . . . and listener loyalty!



A summary of the complete vote is now available for Agencies and Clients. Write Bill Wiseman, Sales Manager, Regional Radio WOW, Omaha, Nebr.

REGIONAL RADIO **WOW** *Omaha* CBS AFFILIATE

A MEREDITH
STATION

FRANK P. FOGARTY, Vice President and General Manager

FRED EBENER, Sales Manager

BLAIR-TV Representatives

WOW and WOW-TV, OMAHA • KPHO and KPHO-TV, PHOENIX
WHEN and WHEN-TV, SYRACUSE • KCMO and KCMO-TV, KANSAS CITY
KRMG, TULSA, OKLAHOMA

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

TELEPULSE

RATINGS: TOP SPOR

Rank now	Past* rank	Top 10 shows in 10 or more markets Period: 2-9 September, 1958 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		6-STA. MARKET	5-STA. MARKET	4-STATION MARKETS						3-STATION	
				N.Y.	L.A.			Chicago	Detroit	Milw.	Minis.	Phila.	Wash.	Atlanta	Balt.
1	1	Highway Patrol (A) ZIV	17.3	14.8	12.4	15.9	22.9	15.9	18.2	5.5	17.7	12.5	12.9	24.5	11.8
2	3	Silent Service (A) CNP	17.0	4.9	7.7	13.5	25.7	15.9	17.9	8.9	12.2	11.5	13.5	13.3	waga-tv wmar-tv 7:30pm 7:00pm
3	2	Whirlybirds (A) CBS	16.6	3.2	12.4	2.5	2.5	24.0	18.2	12.2	22.9	19.3	5.3	wsh-tv wjz-tv 7:00pm 8:30pm	waga-tv wbal-tv 7:00pm 10:30pm
4	4	Honeymooners (C) CBS	16.9	8.6	12.2	16.2	19.5	14.2	14.5	14.5	9.5	19.5	19.5	19.5	wsb-tv 7:00pm
5	6	Mike Hammer (M) MCA	16.2	16.8	9.4	12.5	15.4	12.5	14.5	11.2	wego-tv weau-tv wrc-tv 9:30pm 10:30pm 10:30pm	wego-tv weau-tv wrc-tv 9:30pm 10:30pm 10:30pm	wego-tv weau-tv wrc-tv 9:30pm 10:30pm 10:30pm	13.5 12.8 4.1	
6	3	Sea Hunt (A) ZIV	15.2	10.2	16.5	23.7	16.9	19.9	6.4	11.9	3.9	11.5	13.5	12.8	wsb-tv wbal-tv 10:30pm 10:30pm
7	5	Death Valley Days (W) U.S. BORAX	14.6	7.6	14.4	8.2	16.2	9.5	17.9	11.5	16.5	9.2	8.8	9.2	wiw-a wbal-tv 6:30pm 7:00pm
8	7	Sheriff of Cochise (M) NTA	14.1	3.7	13.8	14.5	17.4	18.2	11.2	7.2	7.2	17.5	8.8	17.5	wsb-tv wjz-tv 7:00pm 9:30pm
9		State Trooper (A) MCA	13.8	11.2	4.4	8.5	19.5	9.2	25.5	21.9	11.2	6.5	10.8	9.2	wbal-tv 10:30pm
10	8	Gray Ghost (A) CBS	13.7	2.9	6.2	11.9	16.5	11.5	11.5	weau-tv 7:00pm	9.5	7.8	9.5	9.5	waga-tv wjz-tv 7:00pm 10:00pm
10	9	Twenty-Six Men (W) ABC	13.7	2.9	7.9	11.5	13.9	6.2	14.9	6.9	12.5	5.9	9.5	9.5	wlv-a 6:30pm
Top 10 shows in 4 to 9 markets															
1		Star and the Story (D) OFFICIAL	13.7	2.2	wnew-tv 8:00pm								7.9		wttg-tv 8:30pm
2		Dial 999 (M) ZIV	13.4			11.9	12.9						9.5	10.5	wtop-tv 7:00pm
3		Decoy (M) OFFICIAL	12.9			14.5	12.5						8.5	5.5	wtop-tv 7:00pm
4	3	Doctor Hudson's Secret Journal (D) MCA	11.8	2.2	8.4			16.4	9.5				4.3		wbal-tv 2:30pm
5	4	Casey Jones (A) SCREEN GEMS	11.2		6.9	6.5	6.2	16.2					5.5	17.	wjz-t 7:30pm
6		Official Detective (M) NTA	11.1	4.1		ktnt-tv 6:00pm	9.2	6.5	5.9	9.9			20		
7		Kit Carson (W) MCA	10.9		8.4	kabc-tv 8:30pm	13.5		7.2				7.5	19.	wiw-a wja- 6:00pm 5:00pm
8		Badge 714 (M) CNP	10.8		9.2	6.5	14.4	3.5	10.5	11.5			8.8	13.1	wmar- 6:30pm
9	6	Captain David Grief (A) GUILD	10.7								6.2		6.1	6.1	wbal- 7:00pm
10	2	Union Pacific (W) CNP	10.2		6.7	kron-tv 7:00pm							6.0	6.0	wmar- 6:00pm

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, 1/2 hr., 1/4 hr., & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 2-9 Sept. While network shows are fairly stable month to month in the markets in which they are shown, this is true to much less extent of syndicated shows. This should be borne in mind when analyzing rating trends from month to month in this chart. *Refers to last month's chart. If blank, show was not rated in all

1LM SHOWS

LESS PROGRAM DUPLICATION

STATION MARKETS				2-STATION MARKETS			
18.7	24.9	17.2		Birm.	Dayton	Providence	
wbns-tv 10:30pm	wdsu-tv 10:00pm	ksd-tv 9:30pm		27.8	18.3		
11.5	21.5			whio-tv 9:00pm	wjar-tv 10:30pm		
wtvn-tv 7:00pm	wdsu-tv 9:30pm			27.8	34.3	17.3	
12.2	22.9	18.2		wbre-tv 10:00pm	whio-tv 9:00pm	wjar-tv 7:00pm	
wtvn-tv 7:00pm	wdsu-tv 10:00pm	ksd-tv 10:00pm		28.8			
19.5	29.5	11.5		wbre-tv 8:00pm			
wbns-tv 7:00pm	wdsu-tv 9:00pm	ktvi 6:00pm		8.8	19.8		
13.5	16.2	18.7		wjz-tv 10:00pm	wpro-tv 7:00pm		
wtvn-tv 9:30pm	wwl-tv 9:30pm	ksd-tv 10:00pm		31.5			
21.0	26.5	15.2		wbio-tv 10:30pm			
wbns-tv 8:00pm	wdsu-tv 9:30pm	ktvi 8:30pm		18.8	18.8		
30.2				wlw-d 10:30pm			
wdsu-tv 6:30pm				18.8	24.5		
10.2	15.5			wbre-tv 6:00pm	wjar-tv 7:00pm		
wtvn-tv 10:30pm		ktvi 9:30pm		24.8			
2				wbre-tv 10:00pm			
17.5	15.5	14.5		22.3	24.3		
wbns-tv 7:30pm	wwl-tv 10:00pm	ksd-tv 9:30pm		wbre-tv 10:00pm	whio-tv 7:00pm		
13.5	19.5			32.8	26.8	12.8	
wlw-c 10:30pm	wdsu-tv 10:30pm			wbre-tv 9:30pm	wlw-d 7:00pm	wjar-tv 7:00pm	
14.5				21.3			
wdsu-tv 10:00pm				wbre-tv 10:00pm			
17.2				22.8			
wdsu-tv 10:00pm				whio-tv 9:30pm	wpro-tv 7:00pm		
17.5				21.3			
wdsu-tv 6:00pm				wbre-tv 9:30pm			
17.2				11.9			
wbns-tv 7:30pm				wabt-tv 10:30pm			
14.5				18.3			
wwl-tv 10:00pm				wjar-tv 7:00pm			
8.5							
wtvn-tv 10:00pm							

means
more viewer attention
WRAL-TV
Radiating Effectively from the
RALEIGH - DURHAM AREA

In the most densely populated section of its coverage, WRAL-TV has unduplicated NBC programming.

Exclusive program features also keep viewers throughout the area tuned to WRAL-TV, Channel 5.

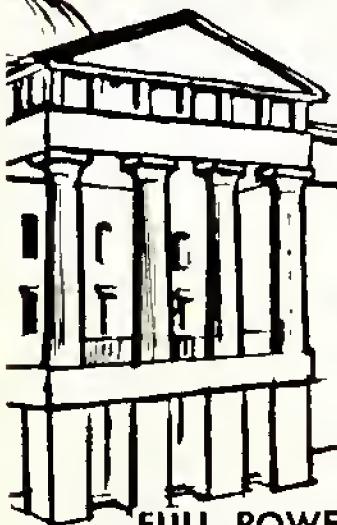
Such programming is one of the important reasons why WRAL-TV has the top rating record in the thriving Raleigh-Durham market.

Another important asset is the Capital city location, center of attention for all Tarheels.

All this makes a powerful setting for your selling messages.

Are you on?

4-CAMERA MOBILE UNIT • VIDEOTAPE RECORDER • LARGE NEW STUDIOS



WRAL-TV

CAROLINA'S Colorful CAPITAL STATION

FULL POWER CHANNEL 5
NBC AND LOCAL COLOR

Serving the area from
Greensboro to the coast, from
Virginia to the South
Carolina line—a total of more
than 2 million population

Fred Fletcher,
Vice Pres. & Gen. Mgr.
Raleigh, North Carolina
REPRESENTED BY
H-R, INC.

With local tv colorcasting increasing, SPONSOR ASKS:

How's color doing in your market?

As more stations program local colorcasts to promote set sales, three active stations report how color progresses in their markets.

Fred Fletcher, vice pres. & gen. mgr., Raleigh, N. C.



Exposure
is one
answer

Believing that color is the next advanced step in television development and acceptance, WRAL-TV, Raleigh, North Carolina, went on the air fully equipped to transmit network color programs and local color film and slides.

Following are some of the methods used to promote the sale of color sets and the viewing of color programs.

Each month, Channel 5 mails a schedule of color shows to a list of set owners and set dealers in the coverage area who have requested this information. Dealers receive extra copies to be distributed in their showrooms.

During the World Series colorcasts, Channel five held "color parties" to which were invited business leaders of the community. The station served a buffet luncheon at each of these "color parties."

The NBC opera colorcasts were heavily promoted on the air as well as thru the mail school superintendents, organized opera companies, music clubs and little theatre groups were notified of each opera. Announcements on the air invited viewers to send for synopses were written and mailed by the station.

For NBC's March of Medicine series, the station notified service technicians and dealers, suggesting that

color sets be placed in hospitals and other central locations. Several complied and favorable comment was received, particularly from physicians.

A color print of the motion picture *Romeo and Juliet* was secured from the film distributor and was sponsored on Channel five by the English Department of North Carolina State College. The station notified schools and little theatre groups by mail, and advised dealers of color sets to invite school classes to view this special color film in their showrooms, as it was featured at an early hour on Sunday afternoon. Heavy on the air promotion using color slides rendered by the station's art department was accompanied by the newspaper advertising of the color version of *Romeo and Juliet*.

In the monthly Channel 5 *Telenews Letter* which is mailed to viewers, television dealers and sponsors, mention is made of all outstanding color programs forthcoming on the station.

Channel 5 continually advised color dealers on methods to promote sales of color sets, such as opening showrooms at night and on weekends for the public, displaying window signs, and mentioning color in their newspaper advertising.

A color set is available to the public in Channel 5's own lobby. All network color shows are promoted on the air, with color slides and with newspaper and magazine ads.

A clinic of service technicians from a nearby city was held at our studios and transmitter. WRAL-TV's engineers explained the testing technique to maintain good color transmission and participated in a discussion which was beneficial to both station engineers and service technicians.

It is our feeling that color stations should be able to work out a plan with color set distributors to accommodate large groups, groups larger than would be convenient in a showroom. Exposure is one answer. Let's let the public in on this delight.

Owen Saddler, exec. vice pres. & gen. mgr., KMTV, Omaha, Neb.

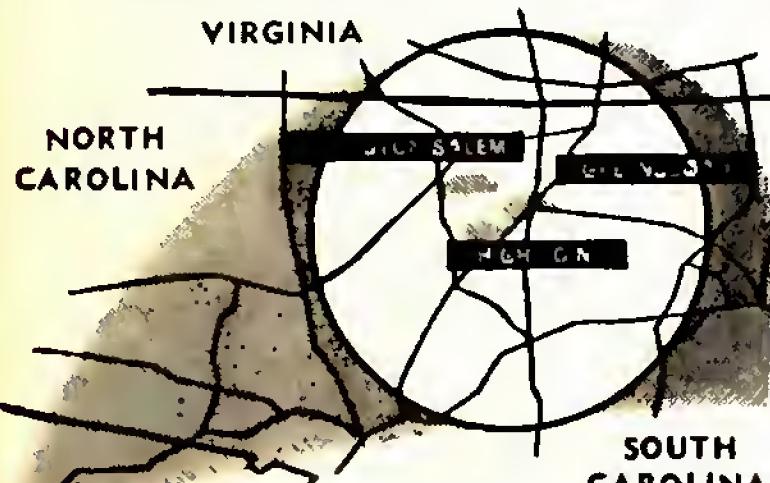


Special
promotions
help

The color future in our market is of a brilliant hue. We feel the color future that General Sarnoff has predicted is much closer to fulfillment than many people realize. At KMTV, we have been vigorous advocates of color programming since the inception of color broadcasting.

To give you an idea of how successful our color promotion has been, the city of Omaha, which was ranked 49th in color tv set sales in 1957, rose to seventh in the country in set sales in 1958. This was the result of intensive promotion of color by KMTV, RCA and the local color set dealers in Omaha. Our market, which incidentally is growing steadily, will probably be among the top areas of the country for color programming in the very near future and we plan a series of local color specials that will highlight the advantages of color tv to black and white set owners. We carried the World Series in color and the reaction of the people of Omaha was extremely gratifying. We plan to cover many special events in color in the near future when remote equipment is available. We have done such color specials as a series of operations performed in conjunction with the local hospital and sanctioned by the Omaha medical associations and the tremendously colorful and thrilling pageantry of our own Ak-Sar-Ben ceremonies in the city. Our garden programs, children's cartoon shows and even some of our news programs are done in color and the people in our viewing audience are as

The Piedmont Industrial Crescent



Vast-New Urban Complex...

as defined by:

The Ford Foundation

dominated by:

wfmy-tv

GREENSBORO, N. C.



Basic Since 1949

Represented by
Harrington, Righter & Parsons, Inc.

New York • Chicago • San Francisco • Atlanta • Boston.



**"GEE! I'M GOING
TO TRY THAT CANDY!"**

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

WGN-TV

Channel 9—Chicago

color conscious as a girl with a new dress.

**William B. McGrath, vice pres. & mgr.
director, WHDH, Boston**



*Sale of
sets
is slow*

Boston was one of the first markets to feel the brunt of the advertising campaigns conducted, first by Motorola, and later by RCA. Despite the impact of these well organized campaigns, the sale of color tv receivers has been slow. Best estimates of the industry are that there are between 12,000 and 15,000 color sets in this area, saturated 91% with black and white receivers.

This low saturation of color sets currently, comes despite the excellent color coverage from one network and the exclusive colorcasting of all the locally produced studio shows by Channel 5. Thus far, good color sets sales have been limited to only a few dealers in this area and those dealers that have had success with color set sales have made a major merchandising effort.

It seems to use in broadcasting that the one important requirement is a simplified color set, simplified not necessarily internally, but simplified substantially in tuning. At present even the easier-to-tune-in sets are far more complicated than straight black and white and the correct tuning of many color sets becomes somewhat of a problem for the average set owner.

Until the time comes when color sets are as simple to maintain as black-and-white, we feel it will be difficult to convince the average purchaser that color is for him.

Although retail prices of color have not been a determining factor, many feel that the forthcoming price reduction by one of the larger manufacturers may have a stimulating effect.

Nevertheless, as a color tv broadcaster, we feel that color's future in the New England market is good. We are convinced that just as soon as the easy-to-tune and maintain color sets are available, color set sales will move up rapidly in this area.



Anniversary
WMAR-TV
Channel-2
BALTIMORE

Celebrating Eleven Years Of Service to the vast Baltimore area, WMAR-TV, the Sunpapers' television station acknowledges with gratitude the cooperation of those who have made possible our public services, the patronage of sponsors, and the loyalty of viewers—all factors which have made WMAR-TV, like the parent Sunpapers, a modern tradition in the Free State of Maryland.



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM

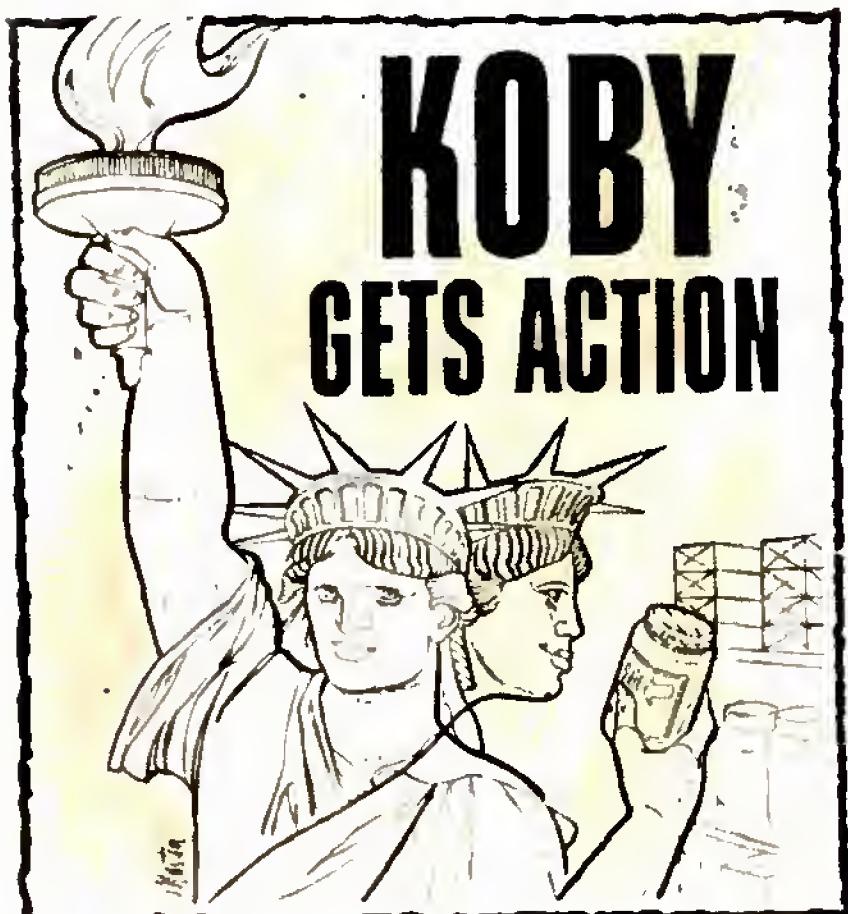
Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles



"GEE! THAT'S SOME RUG CLEANER!"

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with
WGN-TV
 Channel 9—Chicago



In San Francisco, audiences respond to KOBY's musical formula beamed to San Francisco families. From New York to San Francisco, advertisers know that KOBY motivates the market! If your favorite tune is "Happy Days are Here Again," played by thousands of ringing cash registers . . . then it's time you called your Petry Man. He'll show you the rating facts and give you the big reasons to buy KOBY in San Francisco!

KOBY 10,000 watts
 San Francisco
 Sit in with your PETRY Man
 In Denver it's KOSI—
 in Greenville, Miss.—WGVM
 Mid-America Broadcasting Co.

BOSCO

(Cont'd from page 35)

three times a week. Two of these are major participations, with 15 minute segments that include two minute commercials plus an opening and closing billboard. The third is a minor participation, a single one minute spot.

Both the commercials and the premium were carefully engineered to fit into the show's format. The agency had many sessions with Clark before the sponsorship began, to get the flavor and feel of the show. They learned that some contemporary expressions, like "jazzy" and "hep," were unacceptable to Clark's audience, while others, like "It's the most" were just fine. Copy was accordingly created and given to Clark to modify as he saw fit. "It was so close to his style," Baker reports, "that he used it almost straight."

Similar precautions went into picking the premium. "We were looking," says Russell Smith, assistant ad manager working for Bosco, "for a creative premium that grew from the show itself. We figured the record was a natural because kids like records, and they never have enough of them."

Clark agreed, when asked, and took charge of selecting the tunes and artists. "We were a little 'shook up' at Clark's lineup," Baker remembers, "and our first impulse was to ask about some Sinatra or Goodman selections. Obviously, he knows his audience better than we do."

No small measure of credit for the promotion belongs to Clark himself, believes Joseph R. Joyce, v.p. in charge of the agency's grocery products division. "Not only did he pick the tunes but he made it a personal sales story," he says. During the premium period Clark, in discussing the offer, repeated such things as "I picked these songs especially for you!" He also stressed that it would cost up to \$6 to buy the bits individually. He achieved product tie-ins in the commercials.

For example, Clark would point out that Bosco is economical because it is concentrated and costs less per serving. He would then emphasize that, as an extra economy, "You can now get the valuable record for only 50¢ with the Bosco label."

Neither the record nor the jacket carried any commercial or mention of Bosco. There was a substantial volume of requests from record retailers for copies of the disc, but Bosco held firm

and none went out without the label and half-dollar.

Bosco puts about 100% of its measured-media ad budget into tv. With the current Dick Clark exception, it goes on more than 100 local, live kids shows. The major portion of the Bosco ad budget goes into these shows. The company does not disclose its appropriation, but trade sources estimate it at about \$2 million annually.

Though the Dick Clark label-pull test got no merchandising effort or point-of-purchase tie-in, it had a surprisingly strong effect on retailers, Joyce reports. Salesmen were given the record to carry with them (and leave if the buyer had a teen-age youngster), and this alone was enough to generate considerable excitement and recognition among store executives.

What about Bosco's future ad plans? Says Smith, "We will continue with heavy tv programming with major emphasis on the young kids."

The Bosco promotion challenges Mitch Miller's recent contention (SPONSOR, 22 March 58) that "the pre-shave crowd makes up 0% (the country's) buying power, once you eliminate pony-tail ribbons, popsicles and peanut brittle."

**NOW
AVAILABLE!**
 Brochure Containing
 COMPLETE DETAILS OF
 WVET'S EXCLUSIVE,
 PHENOMENALLY
 SUCCESSFUL TOP VALUE
 STAMP PROMOTION
 PROGRAM

For Information
 Contact: BILL SCHUBERT

**WVET
RADIO**

ONLY Station In The Nation
 That Gives TOP VALUE Stamps!

17 CLINTON AVE. SO.
 ROCHESTER 4, N. Y.

FILM-SCOPE

25 OCTOBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

A CBS Films-Rheingold co-production pact on Rendezvous is adding up to a record \$8,000 per week in New York.

In its three-market spread, Rheingold's total \$10,000 weekly tab for New York, New Haven-Hartford and Binghamton, is understood to include the following:

- One play, no re-runs.
- Production of openings and commercials.
- Editorial supervision of scripts.

The price, however, does not include time costs which, if added in, could bring the three-market budget to near the **\$1 million mark**.

If Rheingold may have seemed anxious to get the show, CBS Films was no less anxious to have landed this client. CBS Films is understood to have vetoed a 40-plus-city insurance regional in order to finalize with Rheingold.

Is the special sales staff for re-run properties now on the way out?

Of several distributors that set up special sales units recently to handle just re-runs and off-network shows, both CBS Films and ABC Films have quietly given up the idea.

They've integrated their sales organizations again into a single staff.

Here's a tip on how to handle a new syndicated show.

It's sometimes a bad idea to schedule re-runs more than 13 weeks the first year.

A food-beer alternate sponsorship tried to save their first runs in a key market and then pulled out when the ratings fell. Shortly afterwards the station evicted the show from its choice time period.

Stations this season have shied away from entering into partnership arrangements with producers.

Because of the abundance of new programs and an adequate stock of off-network shows for stripping, stations feel there's no need for bolstering new program ventures with financing.

The longer a syndicated show has been on the air with new production the better are its chances for sustained or higher level of ratings.

Note, for example, how a show like Highway Patrol—now in its fourth year of production—has scored higher season ARB averages in subsequent years:

City	1957-8 Average*	1955-6 Average*	Increase
Philadelphia	21.0	9.1	131%
San Francisco	20.5	18.3	12%
Boston	20.7	17.9	16%
Washington, D. C.	20.5	10.5	95%
Baltimore	22.0	12.1	82%
Dallas-Ft. Worth	18.5	16.2	14%
Buffalo	29.5	16.7	77%
Providence	26.5	21.0	26%
Cincinnati	33.2	26.7	24%

*November to July ARB average.

MARKETING WEEK

25 OCTOBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

U. S. Steel has greater hopes this year of generating local tie-ins to Operation Snowflake by tv stations.

While the firm won't say so, trade talk has it that Steel has been less than satisfied with local level action on Snowflake by video outlets (though it's apparently happy with the way radio stations have been tying in).

One reason Steel expects more local efforts this year is because of the work done by the Brown & Bigelow Agencies, a subsidiary of the big calendar firm. Brown & Bigelow specializes in distributor contacts for manufacturers, is now pushing Snowflake to retailers and wholesalers for the second year.

Last year the agency hit nine cities. This year it covered 24. Usual pattern is for the Brown & Bigelow man to hold two meetings in each market. One meeting is for banks, utilities and distributors. The other is for local media.

One result of the 1958 B & B junket was a number of requests by tv stations for material to sell local accounts on Snowflake. Consequently, for the first time kits have been sent to video outlets. A total of 75 have been made up.

The Petry Company has come up with a unique service for buyers of farm radio and tv.

It is currently up to its neck in a huge statistical project which will enable clients to get a quick picture of important farm factors—number of hogs, cattle, chickens, calves, etc.—in each station coverage area.

The data is being developed from Census Bureau of Information.

When completed, the project will enable an advertiser to (1) concentrate his advertising in the areas with greatest sales potential and (2) compute such figures as the amount of livestock covered per dollar invested in advertising.

Figures will probably not be released until after the first of the year because of the large amount of clerical work involved.

(For a round-up of farm radio and tv trends, see SPONSOR's 7th annual section on the subject, starting on page 41.)

WWRL has put out No. 1 in a series of monographs on the Negro and Spanish-Puerto Rican markets in New York City and environs.

The first monograph points out (1) there has been a 41% increase in Negro population in New York 1950 to 1957, (2) the Negro birth rate in the city is 67% higher than that for whites, (3) nearly half the Negro population in the city is under 24 (the median age is 5 years less than for whites).

Key food store trends charted by Nielsen's 24th annual report on retail food sales include:

- **National food sales are up 8.9% for the first half of 1958 over 1957.**
- Chain store sales (4 or more stores) went up 9.1% in 1957 over 1956, compared with a 6.7% increase for independents. Increases for the first half of 1958 were 9.1% and 8.3%, respectively.
- **Chains own 6% of the nation's 370,000 food stores, but do 44% of the business.**
- Almost two-thirds of the total food store business is done by 9% of the stores (chain and independent stores for the volume of \$300,000 or over).
- **Selling areas of new supers are increasing. Ditto for parking areas.**
- **Food store share of health and beauty aid as sales have gone up from 51% to 53% from 1956 to 1957.**

WASHINGTON WEEK

25 OCTOBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

The effects of the Harris House Commerce Legislative Oversight probe keeps on spreading like the proverbial ripple. Except that week by week the reverberations become ever more ominous.

To start off with some background:

The FCC is in the process of considering the revoking of two tv station licenses because the Appeals Court asked such consideration. It has moved on its own hook to take exactly the same kind of looks at two other tv licenses. The first losing applicant has moved for FCC reconsideration of its own case because of allegedly unethical practices by the winning applicant.

This week, the U. S. supreme court suddenly got into the act, and the field was vastly widened in one sudden stroke.

The Supreme Court invalidated two FCC deintermixture actions because of Harris subcommittee revelations. So, while all tv licenses won in competition with other applicants were already in some jeopardy, as matters now stand the FCC actions on channel allocations are also open to legal question.

The ruling came in a very complicated set of appeals from FCC decisions shifting VHF channel 8 from Peoria, Ill., to Rock Island-Davenport-Moline, and VHF channel 2 from Springfield, Ill., to St. Louis.

WMAY-TV, which had won channel 2 in Springfield in competition with Sangamon Valley TV, was accused before the Harris subcommittee of conspiring with Signal Hill Telecasting to have the channel switched to St. Louis. Big names, like that of the national chairman of the Republican party and a leading Illinois state Republican politico now jailed for embezzlement, were cited as part of the conspiracy.

In the other case, WIRL had won channel 8 in Peoria. In its appeal, it charged that Sen. Robert Kerr (D., Okla.), as a stockholder of a Peoria UHF, had used his "influence" to have channel 8 switched away from Peoria.

The Supreme Court, advised of the charges and countercharges by Solicitor General J. Lee Rankin, vacated the Court of Appeals decision upholding deintermixture in the two cases. Significantly, in view of the fact that the FCC is taking the initiative lately in reopening questionable cases, Rankin spoke both for the Justice Department and the FCC.

The Appeals Court was directed to consider once again whether the FCC deintermixture orders shouldn't be voided in the light of the testimony before the Harris subcommittee.

Just as the Miami channel 10 revelations have led into reconsideration of other contested cases, so the current Supreme Court decision may lead to new looks at deintermixture cases involving many important markets.

Max Factor's tv commercials have been challenged by the FTC.

The Commission charges the company with falsely claiming that its "Natural Wave" spray will make naturally straight hair naturally curly. No radio or printed ads are involved in the complaint—just the tv commercials.

The FCC has asked Storer Broadcasting to submit more information on its bid for FCC approval of its purchase of WITI-TV, Whitefish, Wis. (Milwaukee).

The FCC action is viewed as a precursor of a get-tough attitude about alleged "trafficking in licenses." It also probably means that multiple owners are generally going to have to take closer FCC scrutiny of their affairs.

SPONSOR HEARS

25 OCTOBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Watch for this sneak-preview innovation by a major ad agency during the coming months:

It will use its various tv shows to test personalities and formats that could become full-fledged material for the 1959-60 season.

Colgate's Stuart Sherman has this for his top assignment these days: Carrying forward the company's extensive diversification and expansion plans.

His nominal spot on the organizational chart is marketing.

Mark Woods, first ABC president and one of the original NBC executives, still keeps a finger in the business: He's a station broker in Florida.

His latest deal is the sale of WSPB, Sarasota, for \$335,000 to J. M. Davis.

One Madison Avenue agency valiantly is trying to keep a proposed network tv recommendation from getting into the prints—for a very emphatic reason.

Three times the hoard chairman of an account has exploded: "Why do you come to me for approval after I've read all about it?"

Veteran admen complain that writers of radio commercials are trying to "out-cute" the other fellow instead of keeping their eye on the image the advertiser wants to project.

Another critique: Some of the writers are thinking more in terms of winning awards than selling the product.

The No. 1 question raised by advertisers with tv network salesman should make spot people happy.

The query: "Why don't you change your contractual pattern to fit in with our seasonal sales pattern? It's too rigid now."

An agency in the \$50-\$60-million brackets makes it a policy of "underreporting" its billing by some \$10 million.

Reason: So that the curious won't find out what its big bread-and-butter account actually is spending for advertising.

Like many an organization before it, CBS is finding out that in-the-flesh executives can't be meshed easily with the professional managementman's rulehook.

Hence the company is moving cautiously in adopting some of the recommendations made by a management pro now on its payroll—Byron Cherry. He used to be with GE.

The tv networks' efforts to stabilize their rate structure has met with much resentment among newer affiliates. They contend that stabilization penalizes a newcomer in a growing area.

One of them finds itself in the paradoxical position of having a spot rate that is 25% greater than the network rate.



Nothing else like it in Greater New York

NOTHING APPROACHES THE SOUND:

WVNJ originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

NOTHING APPROACHES THE AUDIENCE:

The very nature of the music makes the audience preponderantly adult. It's a rich audience, too. In one of the wealthiest counties of America (Essex—with its million plus population) WVNJ is first in 27 out of 34 rated periods from 7 AM till midnight. It is tied for first in three more. According to Pulse it has more listeners here than any station in New Jersey and New York as well.

NOTHING APPROACHES ITS VALUE:

WVNJ delivers its adult, able-to-buy, greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it's your very best buy.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 46740

WVNJ
Newark, N. J. — covering New York and New Jersey

*National and regional spot buys
in work now or recently completed*

SPOT BUYS

TV BUYS

The Andrew Jergens Co., Cincinnati, is starting its fall schedule in 50-60 markets for its Jergen's lotion. Schedules run for 13 weeks. Minutes, 20's and I.D.'s during both daytime and nighttime segments are being used. Frequencies vary from market to market. The buyer is Gary Pranzo; the agency is Cunningham & Walsh, Inc., New York.

General Foods Corp., Jell-O Division, White Plains, N. Y., is entering various markets throughout the country for its Calumet Baking Powder. This is the product's initial entry into spot. Schedules are set for 13 weeks. Minutes and 20's are being slotted, with frequencies varying. The buyer is Arthur Jones; the agency is Young & Rubicam, Inc., New York.

Family Products Division, Warner-Lambert Pharmaceutical Co., Inc., Morris Plains, N. J., is lining up schedules for its Verisan. The schedules start late this month for a 13-week run. Minutes during both daytime and late night segments are being placed. Frequencies depend upon the market. The buyer is Conant Sawyer; the agency is Compton Advertising, Inc., New York.

The Procter & Gamble Co., Cincinnati, is scheduling announcements in selected markets for its Crisco. Schedules are short-term; minutes during both daytime and nighttime slots are being used. The buyer is Bill McGivney; the agency is Compton Advertising, Inc., New York.

RADIO BUYS

The Borden Co., Inc., New York, is entering top markets for its Borden's Instant Coffee. The campaign is for seven weeks. Minutes during daytime periods are being slotted; frequencies vary from market to market. The buyer is Bob Widholm; the agency is Doherty, Clifford, Steers & Shenfield, New York.

5 Day Laboratories, New York, is kicking off a campaign in major markets for its 5-day Deodorant. The schedule runs for four weeks. Chainbreaks during daytime periods are being used. Frequency depends upon the market. The buyer is Ken Allen; the agency is Grey Advertising, New York.

Royal McBee Corporation, Portchester, N. Y., is planning a campaign for its Royal typewriters. The four-week schedules start the first week in November. Minutes and chainbreaks during daytime periods are being placed. Frequency varies from market to market. The buyer is Lorraine Ruggiero; the agency is Young & Rubicam, Inc., New York.

Esso Standard Oil Co., New York, is going into its areas of distribution with a campaign for its Esso gasolines and oils. Areas: N. J., Del., Md., Pa., D. C., La., N. Y., Conn., Me., Mass., N. H., R. I., Vt. and Tenn. The campaign runs for six weeks. Minutes and I.D.'s during weekend traffic hours are being scheduled. Frequencies depend upon the market. The buyer is Sy Goldis; the agency is McCann-Erickson, Inc., New York.

"BOSS or NO
we've got to
make him sa
it right!"

No doubt about it—when a boss, or any other non-professional, wants to make a public appearance on TV, it's best have him do it on film!

When it's on film, you're in control. Flubs are just scissored out. Mistakes won't get through because you see the show before you show it. You're in control, in of time and station . . . show any time, anywhere you can a clearance.

Use black-and-white—or color . . . there's an Eastman Film for every purpose.



For complete information write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

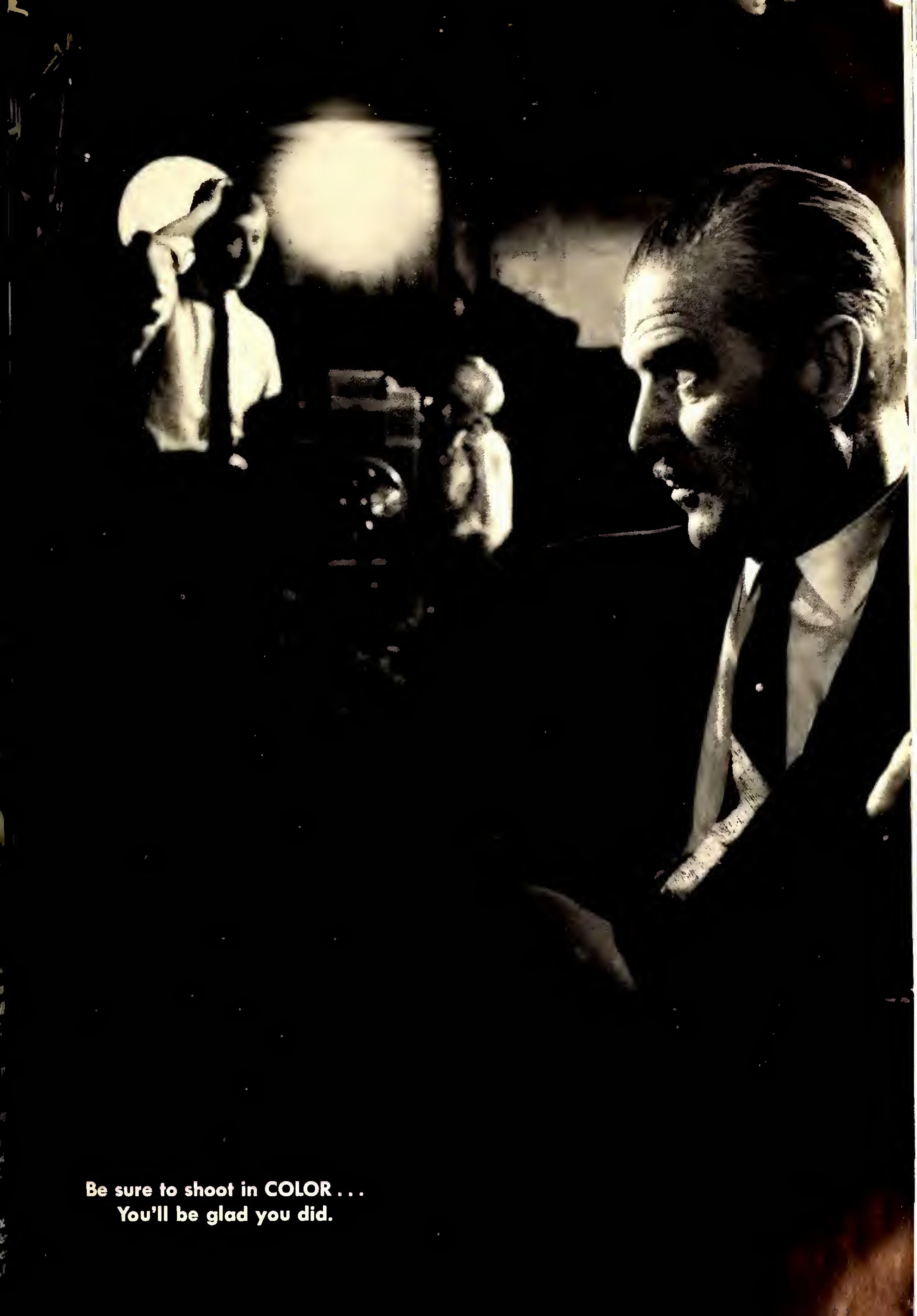
East Coast Division
342 Madison Ave., New York 17.

Midwest Division
130 East Randolph Drive, Chicago

West Coast Division
6706 Santa Monica Blvd.,
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sole and distribution
Eastman Professional Motion Picture
Fort Lee, N.J.; Chicago, Ill.;
Hollywood, Calif.



**Be sure to shoot in COLOR . . .
You'll be glad you did.**

ADVERTISERS

Just rack this one up to a sheer co-incidence:

The new 5-minute **Wilson** strips (K&E), already in production in London, and the proposed **Brown Shoe** (Burnett) 5-minute radio strip, have the same title—*Take Fire*—though their formats are nothing alike.

The Brown show, which is not in production yet, will be a popular song type event beamed at teenagers.

The highlights of a survey by the Irving C. Krewson Corp., a resident buying service, on department and specialty store advertising:

- Radio scored a relatively high

17.3% of the advertising budget of retailers with sales volume less than \$200,000.

- Department stores with volume of \$200,000 to \$500,000 a year spent 3.08% of this for advertising.
- Department stores with volume of \$2 million to \$5 million spent 3.94%.
- Specialty stores spent more for advertising than department stores—those in the \$200,000 to \$500,000 sales category spent 3.28%, and those with sales less than \$200,000 spent 2.88%. Specialty stores with sales of \$1 million to \$2 million spent 4.03% for advertising.

The National Association of Tobacco Distributors is sending out notices to the tobacco industry urging them and their respective advertising

agencies to "refrain from all claims implying that smoking a competitive brand has harmful effect on the human system."

The NATD asks that they "reorient their advertising copy to its basic fundamental, namely, that people use tobacco products because they enjoy the taste, aroma, tranquility and companionship."

Testing campaign: Pharmeo, Inc., through Ellington Agency, began a spot tv campaign this week to test a new cold treatment—Control 24 Cold Tablets. Eight markets are being used, with radio and print supporting the tv spots.

AGENCIES

Despite the drying up of live programming among the tv networks' local bastions, there's a resurgence of confidence about Chicago as an

WRAP-UP

NEWS & IDEAS

PICTURES

If the mountain won't come to Mohamet, well then . . . KOLN-TV, Lincoln, Neb., recently packed up its market data and sent representatives to New York to hold a tv presentation for some 400 advertiser and media agency people. Object: show Lincolnland to timebuyers. Some attending included (l to r) Lester C. Rau, sales manager, KOLN-TV; Millie Fulton, McCann-Erickson; A. James Ebel, v.p. and gen. mgr., KOLN-TV; Roy Terzi, Dancer-Fitzgerald-Sample; Lew Avery, pres., Avery-Knodel, Inc.; and Kay Shanahan, Morey, Humm and Warwick



Big Mike, Jr., the custom-built, mobile public-address unit of KNUZ, Houston, is about to be taken out for a trial run by Dave Morris, KNUZ gen. mgr. who devised it. Unit is mounted atop an Italian Vespa. Standing by, Ed Martin, KNUZ engineer

advertising center among the Chicago younger executives in agencies, rep organizations and stations.

The observation is from SPONSOR's Michigan Avenue bushbeater this week.

Sounding like a later-day Carl Sandburg, the correspondent comments:

"These people have confidence in themselves, and in no way are aiming to compete with New York or L.A. on an imitation basis, but purely on a Chicago-for-itself-and-what-can-we-do-here basis."

"They're not moaning about what Chicago once had and was taken away, nor are they trading on the old Chicago school—such as Blackett-Sample-Mummert of Lord & Thomas.

"The stock and trade of these current enthusiasts seems to be gaining momentum from the growing feeling of strength rising out of the mid-western and out of the city itself—a feeling that should be felt soon in rising advertising dollars."

The comparison of costs for reaching 1,000 adult noters which McCann-Erickson furnished Buick dealers and brought an explosion from the ANPA:

1) Five-minute radio participation plan, **\$1.09 per thousand.**

2) Hour tv show, **\$4.28 per thousand.**

3) Four-color magazine ad, **\$5.11 per thousand.**

4) 1,000 line newspaper ad, **\$10.00 per thousand.**

The Institute for Motivational Research has issued a booklet purporting to show that people can now be typed according to their purchase behavior.

But, the thesis quickly notes, whether or not they buy depends on the all-important "tension differential" between what people have and what they want.

The eight guideposts in consumer typology, according to Motivations,

are: 1) product loyalties, 2) the moral conflict, 3) sensory gratification, 4) social display, 5) interpersonal relations, 6) the sex role, 7) self-supported vs. socially-supported purchases, and 8) the time factor.

Agency appointments: Cresta Blanca and Roma Wines, with billings at about \$1.5 million, to **Norman Craig & Kummel** . . . Allied Van Lines, Inc., from McCann-Erickson to **Campbell-Mithun**, billing approximately \$1 million . . . Signet Corp. of Evanston, Ill., to **Shaffer, Lazarus & LaShay, Inc.**, Chicago . . . California Frozen Juice Corp. to **Arthur Meyerhoff & Co.**, Chicago . . . Hollytex Carpet Mills to **Enyart & Rose Advertising**, Los Angeles . . . Hires Bottling Co. to **Cole Fischer Rogow, Inc.**, Beverly Hills, with billings estimated at \$100,000 . . . "Junket" Brand Food Products to **SSC&B**.

Agency personnel news: Bruce L.

Anniversary celebration by WSB-TV, Atlanta, for its 10th year, attracts "Buffalo Bob" Smith (l) and Spencer "Andy" Williams, plus some 220,000 people who came to watch WSB-TV's anniversary parade



Affiliation agreement is signed by NBC with the Channel 10 Tv Corp. of Michigan, Inc., which airs 1 Jan. Here (l to r) John Pomeroy, pres.-gen. mgr., Channel 10; Harry Bannister, v.p. in charge of station relations, NBC and Edward Wilson, v.p. Channel 10 Tv Corp.



The go, go, go girl of KSO, Des Moines, Doris Keith, gets her bustle adjusted by N. L. "Larry" Bentson (l), president of KSO and Joe Floyd (r), KSO vice president, while Tony Moe, the station's vice president and general manager beams. Miss Keith served as KSO's hostess at the annual KELO-TV, Sioux Falls, WLOL, Minneapolis, and KSO World Series party, held at the Warwick Hotel, New York

Problem Solved by an Account Executive



Hal needed help. He was on his fifth ulcer trying to boost Florida sales.



"Help," he cried. "We're coming," said Media.



"Blair TV Associates said WCTV offers a great unduplicated buy in a market that buys like crazy!"



"Let's give it a shot."



It worked so well he can afford to beat the ad manager at golf.

WCTV

Tallahassee
Thomasville

for North Fla. and South Ga.
John H. Phipps
Broadcasting Stations

Altmann, of the Los Angeles office and John L. Baldwin, of Chicago have been elected v.p.'s at Kenyon & Eckhardt . . . Betty Meiggs Williams, named v.p. at Lennen & Newell.

ASSOCIATIONS

With campaigning nearing its climax, Tammany Hall's Carmine De Sario struck a spark of controversy at the Newsmaker luncheon of the RTES in New York last week.

Reason: De Sario proposed abolishing the paid political broadcasts which places a candidate "on the same level as a commercial product, temptingly offered for sale to the public."

De Sario proposed:

"The communications industry initiate a program to provide free radio and tv time for the delivery of purely partisan campaign material by candidates for principal offices.

"The two major parties each should be allocated a specific amount of time covering one-month prior to election day. The smaller parties should receive time in proportion to their voting strength in the most recent election."

The proposal was coolly received in the industry.

NAB's Harold Fellows told the Radio-TV News Directors Association that as many stations as possible should offer a full news service to the public.

In a luncheon addressing the RTNDA, Fellows added that: if a station is going to editorialize, it should do so only after developing a full reporting service "for knowledge begets the right to express opinion."

RAB is planning a round-robin conference for its National Radio Advertising Clinic 18-19 Nov.

This is how RAB will arrange this Madison Avenue "musical-chairs":

A dozen or so small groups of media buyers and station people will have the usual roundtable discussion. After 40 minutes, at a given signal, everyone in each group save the moderator will change tables.

This rotation technique will give everybody a chance to pick each other's brains.



HOUSTON'S FAMILY STATION!

KTRK-TV, channel 13

QUAD-CITIES

ROCK ISLAND • MOLINE
E. MOLINE • DAVENPORT

now the nation's

47th TV MARKET

according to Television Age Magazine

- ↓ RETAIL SALES are above the national average. Rock Island, Moline, East Moline are rated as "preferred cities" by Sales Management magazine for the first 6 months of 1958. You too, can expect above-average sales if you BUY WHBF-TV NOW!

WHBF-TV

CBS FOR THE QUAD-CITIES

Scott County, Iowa, Rock Island County, Illinois
REPRESENTED BY AVERY-KNODEL, INC.

FILM

Expanding operations were a main theme of film happenings last week.

For example: ITC, which appears to be dropping the TPA portion of its official label, promoted five account executives to district managers.

They are Ralph Baron, Lee Cannon, Casper Chouinard, Hugh Simpson and Alton Whitehouse.

• **Screen Gems** will intensify its advertising and publicity efforts with Pierre Marquis, now Director of Advertising and Sales Planning, and Gene Plotnick, promoted to Publicity Director. In the international field, Screen Gems is also expanding through consolidation with Columbia, Ltd. of London.

Production development of the week included:

• **United Artists TV** entered the field of television production with five shows scheduled for shooting. They are *The Vikings*; *Hudson Bay* with Barry Nelson; the Dennis O'Keefe show; *Troubleshooters*, with Keenan Wynn and Bob Mathias and *International Airport*, with Lee Bowman.

• **Gross-Krasne-Sillerman's** first show under the new GKS combine will be *Fate*, a dramatic anthology. The Glencannon show, in final stages of production, has already been signed by Olympia Brewing for 45 West Coast markets. *Flying Doctor*, with Richard Denning, went before the British cameras last week.

Sales: *CNP's Flight* reported sold in 93 markets. Spot market sponsors include Ballantine, Schlitz, General Electric and Kroger Stores . . . WJBK-TV, Detroit, purchased the *MCA-Paramount* package for \$2,000,000 . . . Stroh Brewing Company will sponsor *MacKenzie's Raider's* on WOOD-TV, Grand Rapids.

Correction: Con Edison is not participating, as reported by the station in the 21 September issue, in WNTA's *Movie Night*.

Hal Roach has purchased *Passport to Danger*, *Code 3* and *Racket Squad* from ABC Films for \$500,000—and is now forming a new distribution arm.

Promotion: Screen Gems' *Huckle-*

berry Hound has been licensed to Whitman Publications, Dell Comics, Little Golden Books, Milton Bradley and other toy, game and clothing makers. . . . Frisch Restaurants, Cincinnati sponsor of Men of Annapolis, helping in Navy Week promotions.

Strictly personnel: Official Films has appointed **Sherlee Barish** a special sales representative and **Barney Mackall** as sales manager in western states . . . Telestar Films has opened two new offices with **Charles E. Trainor** in Atlanta and **W. Murray Edwards, Jr.** in Memphis . . . **Harvey Victor** named New England sales representative for Jayark Films.

Add **Comet Distributing Corporation of Hollywood**, New York and Dallas to the list of TV film producers and distributors.

Film services: Alex Leslie is national coordinator of sales for Bonded TV Film Service . . . Coastal Film Services, Inc. of New York has opened a new optical effects service . . . Rapid Film Technique, Inc. has established a subsidiary, Rapid Film Shippers, Inc . . . Van Praag Productions has produced a 15-minute film of President Eisenhower for tv use. Agency is Marshalk & Pratt.

NETWORKS

Within the next two weeks 40 stations will be linked together as a new network, dubbed the **Travel Network, Inc.**

The plan is to use tape programs to link the U.S. markets credited with three-fourths of all non-military travel — naming *Let's Travel* and *Going Places* as the initial releases.

Lester Edwards, radio station owner, elected president, outlines the network's purpose as:

Using radio and tv as promotion media for the tourism trade. Network programming, on tape, should enhance this growth by giving stations in all of the key travel markets the kind of public service commentary that produced more than \$1 million worth of bookings on tours sponsored by a handful of stations.

Here are **TvB's** estimated expenditures of the top 15 network com-



"GEE! NOW THERE'S A DETERGENT!"

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

WGN-TV
Channel 9—Chicago

We Ditch Diggers

Have built
FASTER . . .
SURER . . .
in 16 months
Than some TV . . .
Veterans still
Ling On the
laurels . . .
Sold this sum-

WHIRLYBIRDS
TARGET
FOLLOW THAT MAN
DIAL 999
UNION PACIFIC
DECOY
IF YOU HAD A MILLION

Check and buy

WSOC-TV

Charlotte, N. C.

H-R Reps Nationally

F-J Reps Atlanta



Now, you say when

And how often too! For once programs and commercials are recorded on Videotape*, scheduling is wide open. Playbacks can be telecast immediately—hours later—or anytime you decide. At least 100 repeats can be made from any one recording. Copies can be made. And tapes recorded on a VR-1000 Videotape Recorder can be played back on any other VR-1000, anywhere.

Never before have sponsors been able to schedule commercials to reach selected audiences so easily. Never have stations had so many "live" availabilities to offer.

Get the complete story on the many things Videotape Recording can do for you. Write today.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA
Offices in Principal Cities

AMPEX
CORPORATION
*professional
products division*

© 1968 AMPEX CORP.

pany advertisers, based on LNA-BAR gross time costs, for August, 1958:

Rank	Advertiser	Estimate
1.	P&G	\$4,176,016
2.	Colgate	2,077,594
3.	Lever	1,773,249
4.	General Foods	1,549,607
5.	American Home Prods.	1,488,223
6.	R. J. Reynolds	1,470,761
7.	Gillette	1,347,326
8.	General Motors	1,225,195
9.	Bristol-Myers	1,171,089
10.	General Mills	1,060,565
11.	Ford	1,032,610
12.	American Tobacco	921,639
13.	Sterling Drug	798,074
14.	Pharmaceuticals	789,863
15.	P. Lorillard	756,795

Network business: **Pharmaceuticals** (Parkson Advertising) has replaced the ousted *Twenty-One* (NBC TV) with *Concentration*, NBC TV's daytime program . . . **Texaco** (C&W), for the 19th consecutive year, will sponsor the 1958-59 season of *Metropolitan Opera* broadcasts via CBS Radio, to begin 29 November.

Network affiliations: **Mutual Broadcasting**, for five more stations, bringing the network's total to 453. The stations: WHSM, Hayward, Wis.; WJMC, Rice Lake, Wis.; WGNS, Murfreesboro, Tenn.; KFRM, Concordia, Kan.; and KMAP, Bakersfield, Cal. . . . **NBC** for the King Broadcasting Co.'s radio and tv stations—KGW-AM-TV, Portland and KING-AM-TV, Seattle . . . KOMO-TV in Seattle to ABC.

Thisa and data: The *New Yorker*, in the 18 October issue, gently spoofs NBC Radio's Memory Vision concept.

On the personnel front: **Carl S. Ward** succeeds Ed Bunker as v.p. and director of affiliate relations, CBS TV (see **NEWSMAKER OF THE WEEK**, page 6) . . . **S. William Aronson**, promoted to administrative assistant to **Edward J. DeGray**, ABC v.p. in charge of the radio network.

REPRESENTATIVES

Cuba's ban on outside reps doing business on the island has caused much comment and wondering what it's all about.

The law makes it illegal for reps to

sell media via "flying visits" and requires Americans to qualify for solicitation by becoming certified members of the "College of Advertising Professionals."

Rep appointments: **McGavren-Quinn**, for WNTA AM & FM, New York . . . **Forjoe & Co.**, for KPOK, Phoenix.

Thisa and data: **Peggy Stone**, president of **Radio T.V. Representatives, Inc.**, left yesterday (24 October) for Europe to study the possibilities of her company becoming International station reps, serving foreign stations throughout the world . . . **Blair-Tv** is mailing little booklets which give a motion picture effect by flipping the pages, to stations, and advertisers claiming tv I.D.'s move merchandise, with "Sight, Sound and Motion."

Personnel moves: **John Thompson**, elected a v.p. of PGW . . . **Howell Malham** and **Lewis Draper, Jr.**, to the Chicago staff of John Blair & Co. . . . **Robert Galen**, director of research and sales development at McGavren-Quinn . . . **Paul Campbell**, to Venard, Rintoul & McConnell as account executive . . . **David Sandeberg** has resigned as v.p. and Pacific Coast manager of Avery-Knodel. He is contemplating Pacific Coast representation of a number of stations . . . **James Alspaugh**, elected v.p. of H-R Reps and H-R Tv, Inc. . . . **William Pipher**, named midwestern manager for radio and **John Ashenhurst**, upped to assistant to the executive v.p., at Edward Petry & Co.

Bill Maillefort, Petry radio v.p., is in Norwalk General Hospital, Norwalk, Conn., for a series of tests.

RADIO STATIONS

WBC president Donald H. McGannon told the Boston Conference on Distribution that the American economy is based on mass selling rather than mass production.

"Our nation sold its way out of the recession," McGannon cited. As a result, the present outlook is that tv and radio will take a larger percentage of the nation's future total advertising expenditures.

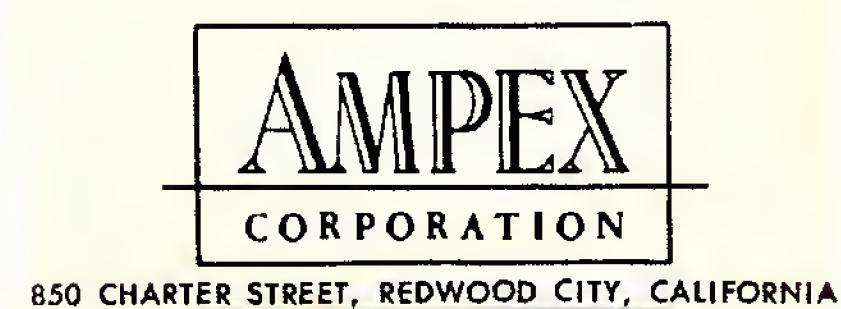
"Any major store that is not

One taping worth ten rehearsals



**Mr. Robert Reed, Program Manager
WOAI-TV, San Antonio**

"Weathergirl 'Twila' was a novice in television. We Videotaped* her rehearsals and let her watch herself in action. She learned camera technique amazingly fast, thanks to Videotape."



*TM Ampex Corporation

**The nation's
highest
audience-
rated
Negro group**

Buy Save

1 **WOKJ**
JACKSON

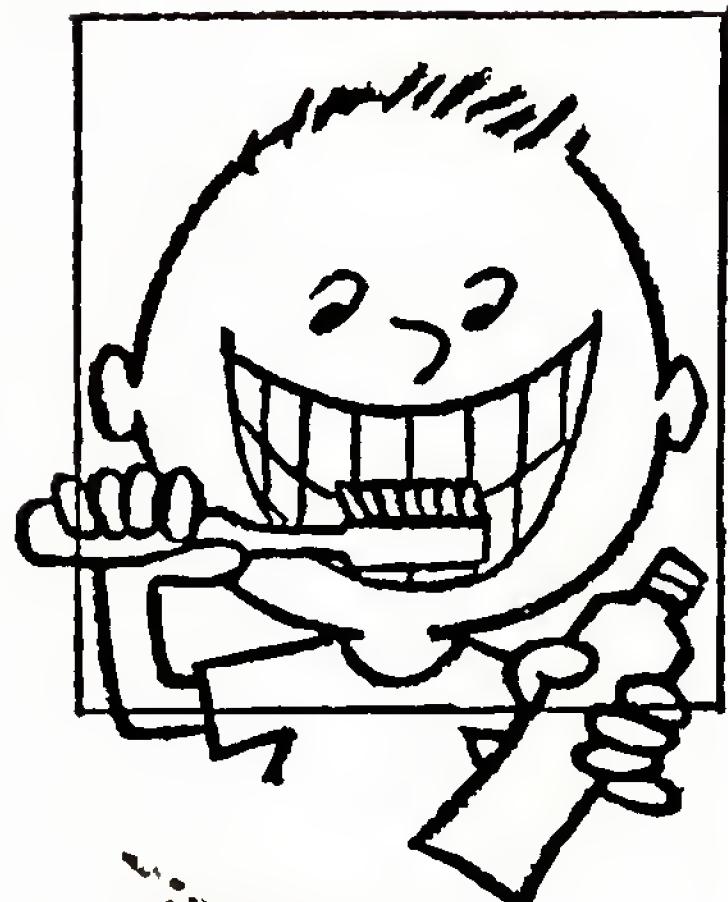
2 **KOKY** 5%
LITTLE ROCK

3 **KOKA** 7 1/2%
SHREVEPORT

4 **WENN** 10%
BIRMINGHAM



Represented by John E Pearson



**GEE! THIS
TOOTHPASTE TASTES GOOD!**

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

WGN-TV
Channel 9—Chicago

using tv and radio advertising today is 10 years behind the times."

McGannon described video tape as a great boon to the advertisers. Video tape, he said, "can do many things that film can do, but with greater speed and economy, and with quality equal to live tv."

RAB will sponsor the first nationwide radio set count in four years, conducted under the supervision of Advertising Research Foundation, Inc.

The survey will start next month by the U.S. Census Bureau among the total of 36,500 households in 330 sampling areas.

What the RAB-ARF project will provide:

- 1) Households with household radio sets.
- 2) Households with automobiles and auto radio sets.
- 3) Location of household radio sets.

A recurring theme running through keynote convention speeches this week was an attack on music programing.

Case in point: James Bormann, of WCCO, Minneapolis-St. Paul, and former president of Radio-Tv News Directors Association knocked the "juke box broadcasters" at the RTNDA convention in Chicago.

"Two kinds of radio have emerged," cited Bormann, "the one, solid and responsible type of broadcasting—the other, an 'all shook up' kind of radio that places their reliance on one kind of music. Many of these stations have chickened out of their responsibility to provide news coverage for their listeners."

The d.j. newscasters, continued Bormann, "proceed to ding-up what they think will pass for a newscast with sound effects, 10-second nagging editorials, screaming promos and a starvation diet of the news."

Another case in point: Gene Plumstead, national program director of the Plough Stations warned that if some trends in music programing continue, it may well be radio's downfall.

"It is astounding to me," spoke Plumstead, "that there are many stations which are programing music up to 90% of their schedule but who are still leaving matters of their music pro-

graming in the hands of vagrant d.j.'s.

"The responsibility of management for music programing, or, for that matter, any kind of programing, cannot be evaded or delegated."

Station purchases: KEBE, Jacksonville, by Ray Wells and Dudley Waller, formerly of KVMA, Magnolia, Ark., for \$75,000 via Hamilton, Stubblefield, Twining & Associates . . . WIRY, Plattsburg, by the newly formed WIRY, Inc., headed by Charles B. Britt, Jr., his wife and Donald L. Pelkey . . . WSPB, Sarasota, Fla., by the Community Broadcasting Corp., owners of WALL, Middletown, N. Y., for \$335,000 via Don Boomhower, local Realtor, with Mark Woods, former president of ABC, as broker.

Ideas at work:

• Disc jockeys are now going under water: Bob Bailey, of KMAC, San Antonio will try to set an underwater endurance record this week, in the KMAC "Underwater Marathon" when he'll submerge into a 5,500 gallon tank of water.

• KXOX, St. Louis is backing a 'Prep Football Player of the Week' competition, inviting listeners to send in their choice of Missouri and Illinois players. At the end of the football season, a player of the year will be selected among those highschool grid players.

• Bill Diehl, d.j. on WDGY, Minneapolis-St. Paul, has introduced public service into his new music show. "You hear your favorite hits for just two bits" says Diehl, as he plays records listeners request, if they send along coin for some outstanding cause.

Station staffers: Hugh Boiee, currently v.p. and director of KWK, Inc., St. Louis, named general manager of the station . . . Edward Pearle, named public relations director at WBZ & WBZA, Boston.

TV STATIONS

The tv industry in Chicago will join forces for an all-out observance of National Tv Week, 16-22 November.

Theme for the 1958 observance, proposed by NAB: "Nothing Brings It Home Like Television."

The Chicago chapter of the Academy of Tv Arts and Sciences, with the endorsement of the Broadcast Advertising Club of Chicago, will spearhead the campaign, via Chicago's five tv outlets: WBBM-TV, WNBQ, WBKB, WGN-TV and WTTW.

This joint effort will be the first unified NTW campaign ever conducted in Chicago.

Ideas at work:

- **KDKA-TV**, Pittsburgh sent 450 admen, their wives and secretaries down the river. The occasion: A party held on two consecutive evenings aboard a three-deck house boat, decorated in the theme of an old Mississippi River boat. As a tie-in, mint juleps were served, and the men wore string ties and mustaches, while strolling musicians provided the atmosphere.

- **WTVD**, Raleigh-Durham, mailed to ad men and timebuyers boxes of Magic Lens tissues for eye glasses, along with the note, "Are you getting a clear view of the Raleigh-Durham market?"

TV SPOTS

(Cont'd from page 33)

of minutes. As the demand for minutes increases, some cynics predict that stations will be tempted to return to their old triple-spotting practices.

Still another doubtful possibility is that product protection may be reduced. As one rep put it, "If the networks can put two cigarette-sponsored shows back to back, why shouldn't stations reduce their product protection guarantees?" However most reps don't anticipate this, and most agencymen say they would not take kindly to such a move, even if it did increase the availability of minutes.

One result of the surge of minute buying in tv may be a spilling over into spot radio; some advertisers, convinced they *must* have 60 seconds of commercial time to get their selling message across, may decide to take radio time in those markets where tv is unavailable. This will only be true, as one rep explains, where an advertiser does not need the demonstration advantage that tv offers.

Finally, there is every evidence that the sold out sign on minutes will kick off a big sales effort on the part of reps

and stations to push smaller time segments. Lloyd Griffin of PGW reports that at least one advertiser is readying a major campaign of 30's as an experiment, and that his success would undoubtedly spur others into trying the same time segments.

One point which almost every rep makes is this: while minute slots are virtually sold out in many markets, it does not mean the shrewd, patient timebuyer cannot buy a *good* schedule of minutes for an eager client. Here are a few of the pointers reps offer.

- Watch expiration dates of other

campaigns closely, especially those of seasonal advertisers.

- See the rep as often as possible, to keep up with last-minute developments—and try to be in a position to negotiate whenever possible.

- On new product campaigns, start working *early* with the rep. He may know of anticipated openings that may be worth delaying the campaign for a few weeks or a few days.

- Remember that a good show in fringe time often pulls a bigger and more loyal audience than a mediocre show in prime time.

YOUR BUSINESS WILL BE UP if you read SPONSOR's 12th annual FALL FACTS BASICS

38 pages on Marketing with 15 pages of BASICS charts
86 pages on Radio with 15 pages of BASICS charts
78 pages on Television with 18 pages of BASICS charts
17 pages on Film with four pages of BASICS charts

Reprints of popular BASICS charts sections:

16 pages on Marketing	{	1 to 9	35 cents each
16 pages on Radio		10 to 49	25 cents each
24 pages on Tv and Film		50 to 99	20 cents each
		100 to 499	15 cents each
		500 to 999	12½ cents each
		1,000 or more	10 cents each

Prices include postage

Readers' Service, SPONSOR, 40 E. 49 St., New York 17, N. Y.

Please send me the following reprints:

Check or cash enclosed _____ Bill me _____

Section	Quantity desired	Unit price	Total amount
Marketing			
Radio			
Television-Film			
Full copy of Fall Facts BASICS	\$1		
Name _____	Company _____		
Address _____			



SURE

every time buyer
leads

SPONSOR

**BUT FOR EVERY TIMEBUYER
THERE ARE TEN OTHER DECISION
MAKERS BEHIND THE SCENES
WHO READ SPONSOR AS WELL**

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR
sells the TEAM that buys the TIME



The SELLibrated (and only full powered) station in the
GOLDEN VALLEY

(Central Ohio)

WHTN
TV

CHANNEL 13

Huntington-Charleston, W. Va.
serving 4 states and 5 prime cities

A COWLES OPERATION
Get the dollars and cents story
from Edward Petry Co., Inc.



**"GEE! THIS
IS SOME SMOKE!"**

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

WGN-TV
Channel 9—Chicago

Tv and radio NEWSMAKERS



Michael M. Sillerman, formerly executive v.p. of TPA, has joined the Gross-Krasne organization as president, with the G-K set-up now to be known as Gross-Krasne-Sillerman, tv film producers and distributors. Sillerman brings to the new company an impressive background in the broadcasting and advertising fields, which includes stints with Alvin Austin Associates, Fairchild Publications, I. Miller Shoes and vice president of the Biow Advertising Agency. From 1932-35, Sillerman was owner-producer and president of Hamilton Radio Productions. In 1935, he became station relations manager and sales director for Sesac. Five years later, Sillerman founded and became president of the Keystone Broadcasting Network, and then went to Ziv Tv programs as senior sales executive. He left Ziv in 1953 to become executive v.p. of TPA, a post he resigned when ITC acquired it.

Morton J. Wagner, executive v.p. of Bartell Family Radio, has been named general manager of KYA, San Francisco. He will retain supervision of radio stations WAKE, Atlanta; WILD, Boston; and WYDE, Birmingham, in addition to managing KYA. Wagner, 33 years old, is a veteran of 16 years in broadcasting, and has been a Bartell Group executive since 1952. "We're delighted finally to be able to put into effect our original plan of having Wagner supervise KYA," said Gerald A. Bartell, president. "We had hoped to have him in San Francisco 1 May when we took control of the station, but the rapid growth of our Eastern division under his direction made it necessary for him to remain on the eastern seaboard until now." Wagner is a graduate of the U. of Wisconsin.



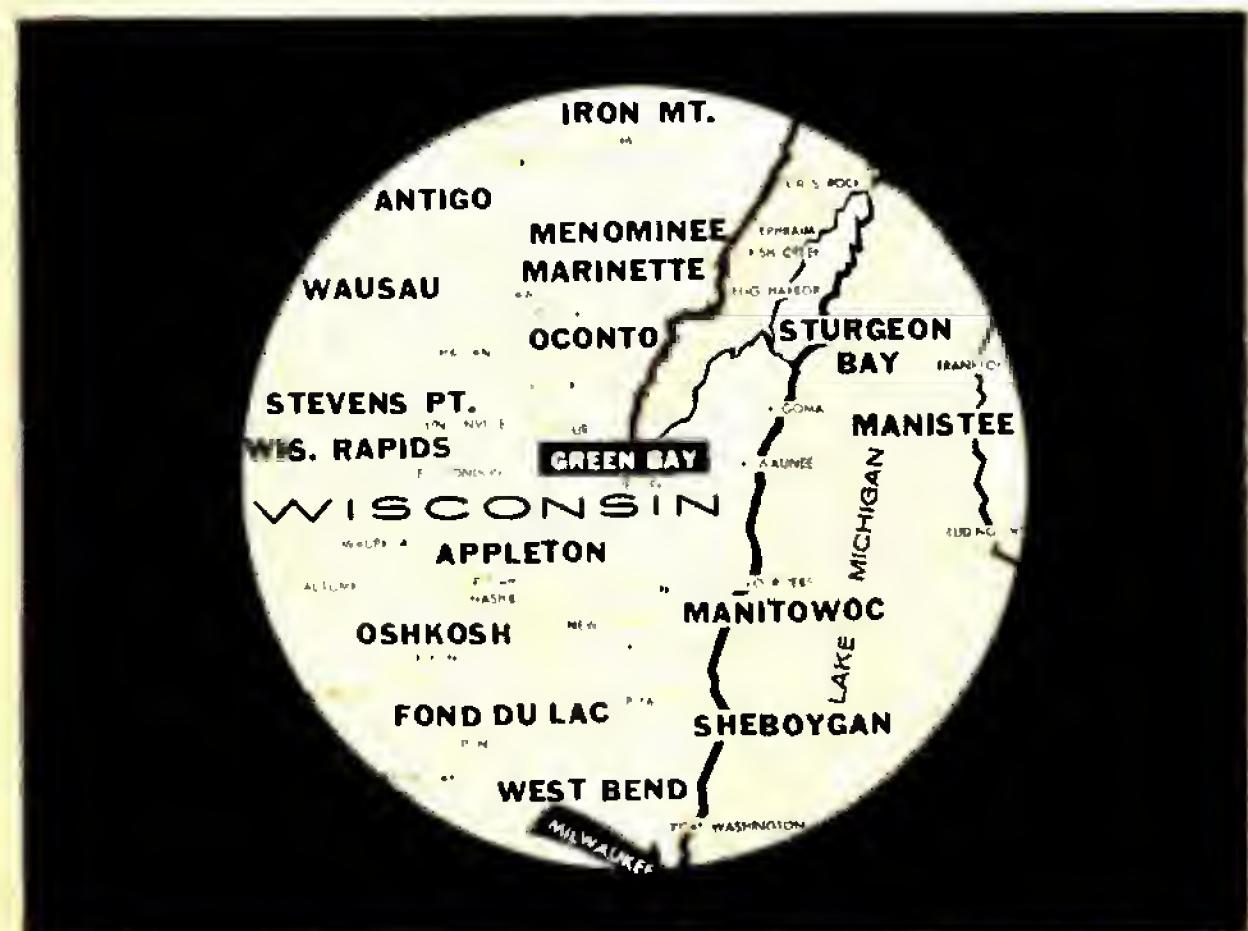
Fred A. Niles purchased last week the facilities and equipment formerly owned by Kling Film Enterprises. The new organization will be known from now on as Fred Niles Productions, Inc. Niles was executive vice president and one of the owners of the Kling film operation from 1947 to 1955. In December of 1955, Niles formed his own company, with four people and capital investment of \$5,000. Today Fred Niles Productions, Inc., including its division in Hollywood, claims to be "the second largest film producer in the Chicago area, in terms of dollar volume, producing about 70% of all television commercials shot in Chicago." The new company is located at 1058 W. Washington Street, Chicago.



FARM FAMILY TAKES "HEY"-RIDE!

Farm living has changed a lot out here in the Land of Milk and Money. In fact, the only way we know a farmer from a city-feller is that the farmer pays cash for his new car!

Yes, here's a unique market of small cities and big dairy farms . . . 42% rural and 58% urban . . . more than 400,000 families enjoying Channel 2-CBS Television.



**THE LAND OF MILK AND MONEY
WBAY, CHANNEL 2, GREEN BAY**

HAYDN R. EVANS, GEN. MGR.

REP. WEED TELEVISION

SPONSOR SPEAKS

Is radio adequately measured?

Next week, SPONSOR publishes one of the most important and challenging articles we have carried in a long time.

Its subject: radio listening in the United States. Its provocative question: does anyone really know the full extent of radio's 1958 coverage?

Many industry figures believe that actual radio listening may be 25% to 100% higher than the statistics used by agencies and advertisers in planning radio campaigns.

They point to the fact that most American homes today are equipped with two, three, four or more radio sets, that radio listening has become "personal" and individualized, and therefore cannot be measured by ordinary research techniques. They cite the vast amount of auto, and other out-of-home radio listening which, they say, has never been properly, and completely assayed.

Next week, SPONSOR surveys just what is known, and what is not known about this fascinating, and all-important subject. For many readers, particularly on the agency and advertiser levels, the facts should be extremely revealing, and perhaps even surprising.

In a recent speech before a National Association of Broadcasters meeting in Milwaukee, Wesley I. Nunn, advertising manager of the Standard Oil Company of Indiana, said this: "Radio, as a medium, is still in transition. Television has influenced it profoundly—not to destroy, but change. One of the major discernible effects of television has been to make radio a stronger local advertising influence than before."

(See page 35)

Behind this increasing radio influence lie some dramatic listening facts, which SPONSOR's article will make clear. For agency time buyers, media directors, and account executives, as well as for the advertising managers who are drawing up campaign plans, the information will have a continuing and useful importance.



THIS WE FIGHT FOR: *More light and more truth about the older branch of broadcasting. TV's power cannot be questioned. But too few people have the full facts about radio's resurgence, and too few realize its growing impact.*

10-SECOND SPOTS

Sinkers: The Donut Institute reveals that 1957 sales of donuts amounted to \$390,820,915, up 373% since 1940. *We'd explain part of the rise by more coffee breaks in the ad agencies.*

Woverly: WOV, New York, begins a contest for agency personnel which offers, among other prizes, a trip to Rome, a Caribbean cruise. The contest is named "Wovbugs," which the station explains "are the people who are mad about WOV." *Wov makes the timebuyer go round.*

Horseplay: A recent five-day promotion during which WEEP, Pittsburgh, gave records to the girls with the largest pony-tails brought in 1,800 strands of hair snipped from hair-dos. *Reminds us of the story of the pony-tail timebuyer; she bought only one-horse towns.*

It figures: During the World Series broadcasts, Mel Allen did a Paper Mate commercial offering a 79¢ pen. The offer, Allen said, was "limited." *Limited, we assume, to people with 79¢.*

Post-Series: Watching the extra-inning Series game that ended at 5:19 p.m. EDT, Hank Warren and George Adams of WBTV, Charlotte, N. C., asked station manager Charles Crutchfield how they should enter the time-and-half overtime for 19 minutes on their time cards. Crutchfield answered with a memo to the entire staff: "All overtime reports as a result of the Series should be mailed to Larry Walker (manager of rival Charlotte station WSOC-TV, which telecast Series). And I have asked George and Hank to write us occasionally and let us know how they like their new jobs."

P.P.S. (Post-Post Series): A New York adman in Toronto over the World Series weekend for the CBC show *Breakthrough*, went slightly crazy Sunday afternoon trying to find out the score. Checked "hams" all the way from Toronto to Florida, finally made contact with one in Nova Scotia who came up with the score.

Ladies auxiliary: The wives of two Madison Avenue admen met for the first time since last summer. Said one, "I hate to gossip, but the last time I saw your husband he was playing on the beach with a blonde." Said the other, "At his age what else would he play with—a pail and shovel?"



Gets to Detroit's big mobile audience with vital traffic bulletins!



Combining public service with direct selling to a highly receptive market, the dramatic "Traffic-Copter" is another reason why WJBK is Michigan's most result-producing independent radio station. During Detroit's peak automobile movement the "Traffic-Copter" spots accidents and congestion, checks traffic flow, and relays the information immediately to a vast automobile audience. It covers all the main arteries and advises of best routes. It performs a genuine service. WJBK presents your message to an appreciative and responsive audience out-of-home and in home! . . . Storer Radio sells with the *impact of integrity*.

Family radio for the mobile market

Storer



WJBK
Detroit

WIBG
Philadelphia

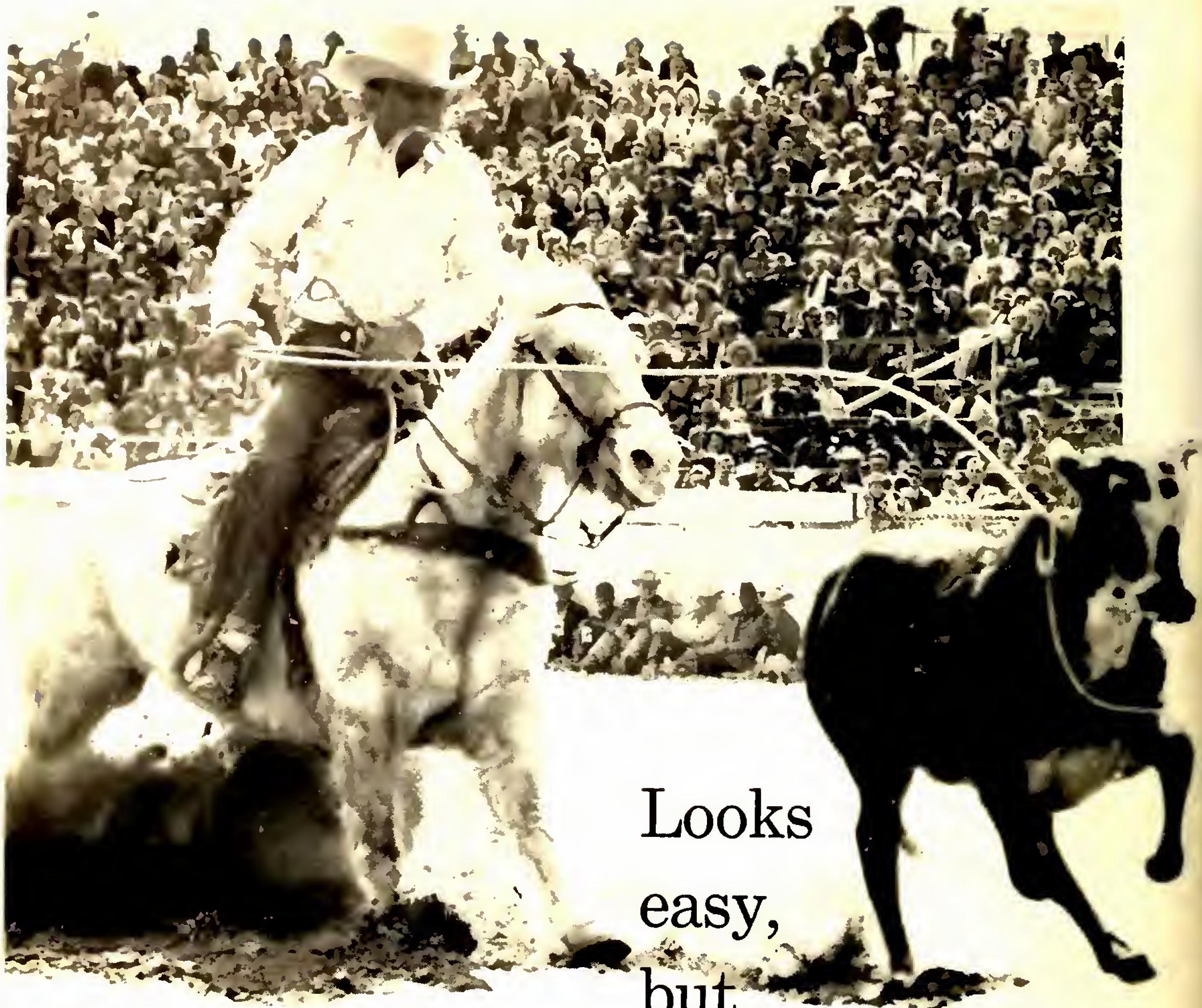
WWVA
Wheeling

WAGA
Atlanta

WGBS
Miami

WSPD
Toledo

WJW
Cleveland



Looks
easy,
but...

takes plenty of know-how

Here's perfect coordination between man and mount. Makes the roping job seem simple, although it takes plenty of Know-How. And in any major market, it's the perfect coordination of many complex program elements that keeps a big percentage of radio sets virtually roped-and-tied by habit to one leading station. Local Radio Programming, the vibrant force behind Spot Radio's spectacular growth, demands great creative skill on the part of station-management — skill in developing an overall program structure that consistently builds maximum audience for the stations — and sales for its advertisers. It is a difficult exacting job, but in most areas at least one station operator has mastered it. In a substantial number of the top 100 markets, that station is represented by

JOHN BLAIR
LOCAL
RADIO

THIS NEW BOOK is helping advertisers intensify sales results from Spot Radio through clearer understanding of the complex program elements that give certain stations their tremendous selling power. Price \$1 postpaid. Order from John Blair & Company, 415 Madison Avenue, New York 17, N. Y.

JOHN BLAIR & COMPANY

Exclusive National Representative for:

New York.....	WABC	Washington.....	WWDC	Miami.....	WQAM	San Antonio.....	KAKI	Wheeling-Steubenville.....	WVA
Chicago.....	WLS	Baltimore.....	WFBR	Kansas City.....	WHB	Tampa-St. Petersburg.....	WFLA	Tulsa.....	KFIG
Los Angeles.....	KFWB	Dallas-Ft. Worth.....	KLIF	New Orleans.....	WDSU	Albany-Schenectady-Troy.....	WTRY	Fresno.....	KFE
Philadelphia.....	WFIL		KFJZ	Portland, Ore.....	KGW	Memphis.....	WMC	Wichita.....	KF
Detroit.....	WXYZ	Minneapolis-St. Paul.....	WDGY	Denver.....	KTLN	Phoenix.....	KOY	Shreveport.....	KEL
Boston.....	WHDH	Houston.....	KILT	Norfolk-Portsmouth.....		Omaha.....	WOW	Orlando.....	WIO
San Francisco.....	KGO	Seattle-Tacoma.....	KING	Newport News.....	WGH	Jacksonville.....	WJAX	Binghamton.....	WIF
Pittsburgh.....	WWSW	Providence-Fall River.....		Louisville.....	WAKY	Nashville.....	WSM	Boise.....	KID
St. Louis.....	KXOK	New Bedford.....	WPRO	Indianapolis.....	WIBC	Knoxville.....	WNOX	Bismarck.....	KFR
		Cincinnati.....	WCPO	Columbus.....	WBNS				